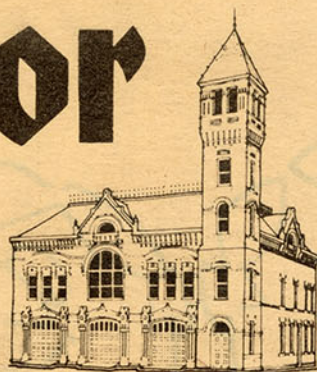


# Ann Arbor

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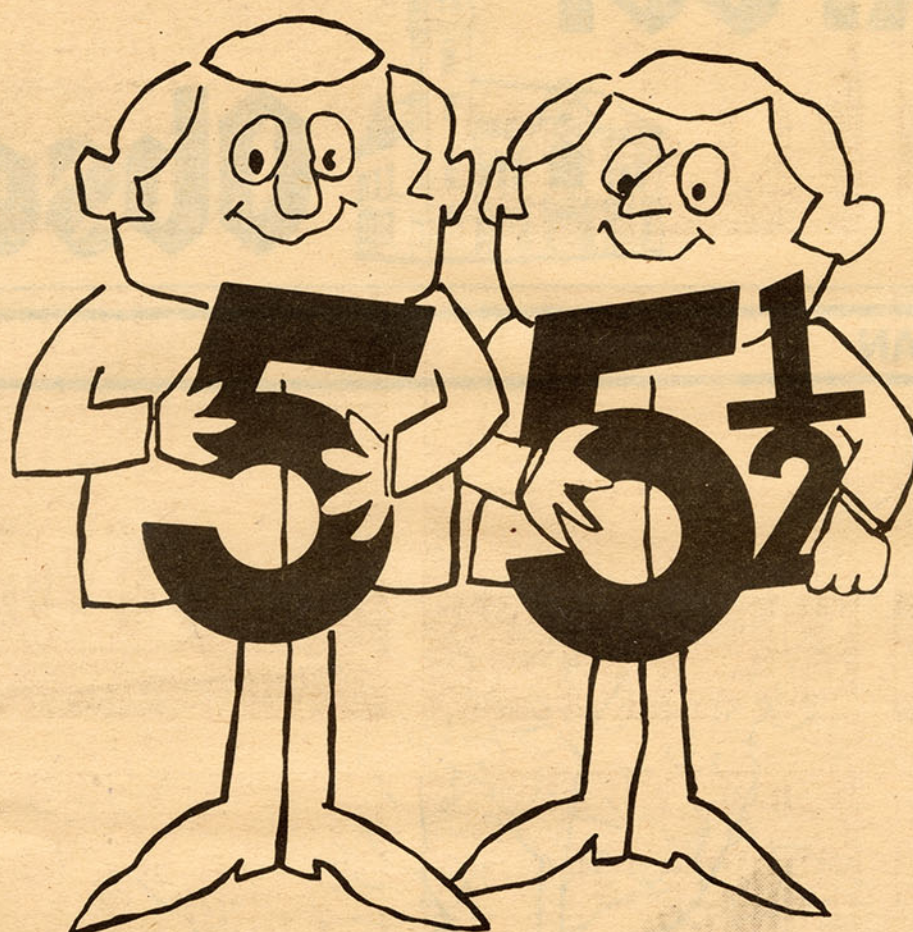
# Observer

ANN ARBOR, MICHIGAN

JANUARY, 1978







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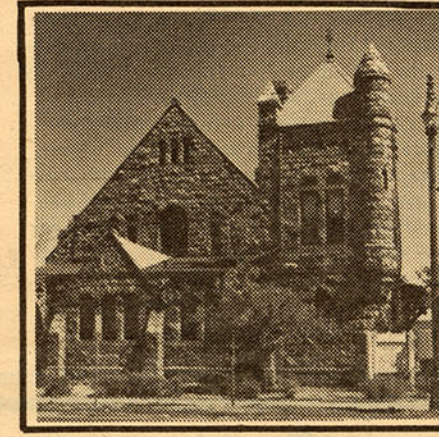
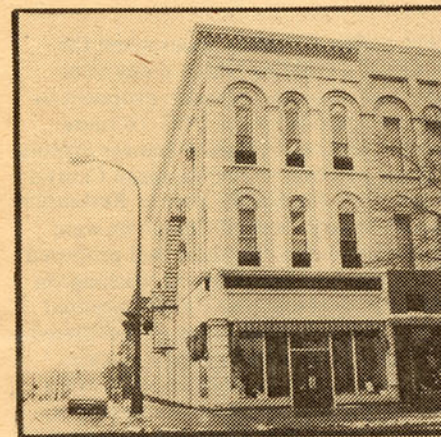
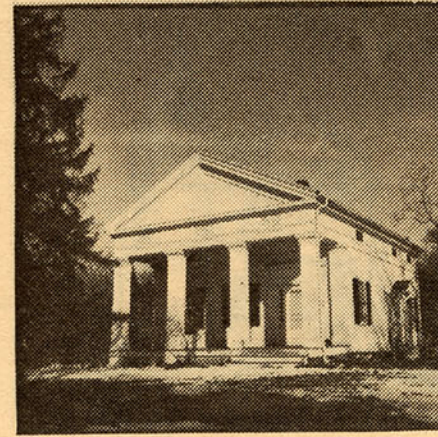
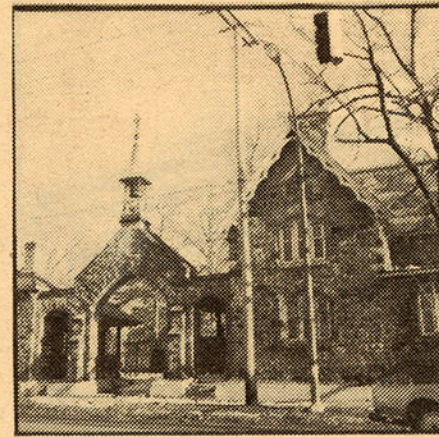
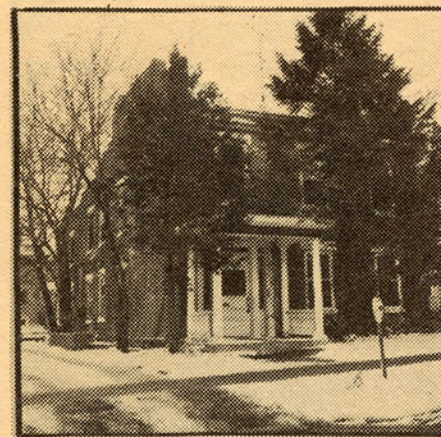
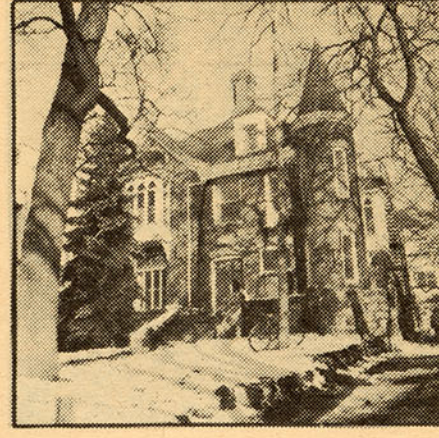
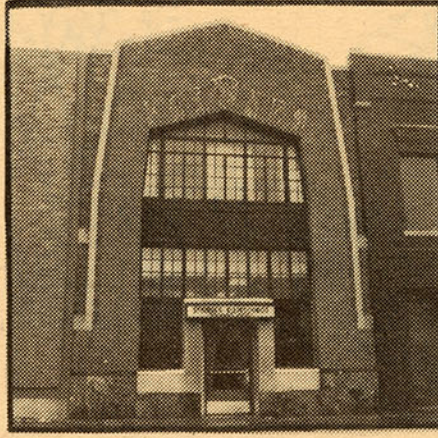
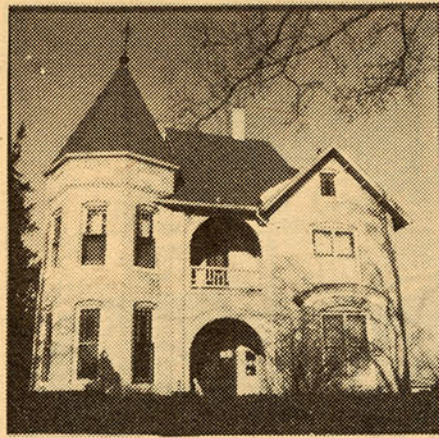
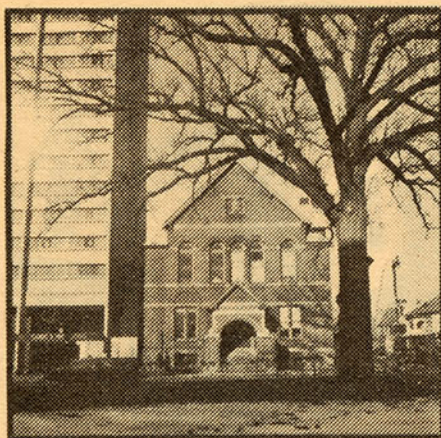


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# Will These Buildings Be Saved?

*Interest in preserving old and significant Ann Arbor buildings is high. Still, little has yet been done to see that buildings like these won't be torn down or defaced.*

**A**MONG Michigan cities Ann Arbor has been a leader in historic preservation. Yet the fact remains that only 17 of the approximately 100 buildings of exceptional significance have been protected under the city's historic district ordinance, the only designation that affords any real protection. As a result, we're likely to see more and more emotional and destructive last-minute disputes over building owners' plans to alter or demolish historic buildings unprotected by ordinance. The only remedy is to evaluate the city's historic and architectural resources ahead of time and make rational decisions on what to protect. Ann Arbor has the tools for doing this,

yet relatively little has been accomplished.

These concerns led us to review the historic preservation scene and bring readers up-to-date with what is happening, what remains undone, and why, given the mushrooming interest in and support for preservation today, so little is currently protected.

First, however, a look at the city's accomplishments in the preservation area.

The state's first local legislation to protect buildings of historic and architectural significance was drawn up in 1969 with the assistance of Ann Arbor attorney John Hathaway and adopted

by city council.

Ann Arbor's Old West Side is one of the country's first historic districts to be placed on the prestigious National Register for Historic Places on the basis of its overall historic character rather than outstanding individual buildings of landmark quality.

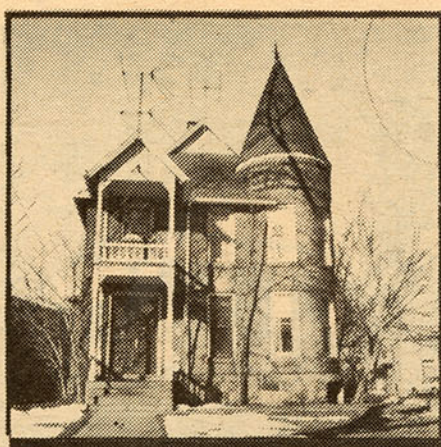
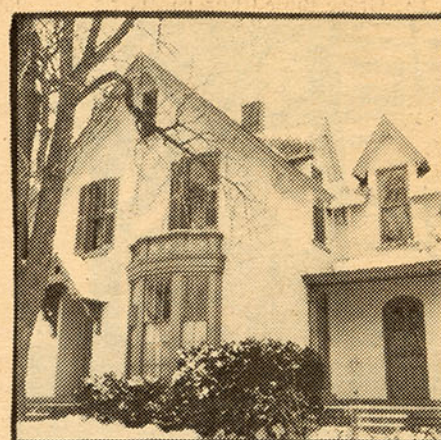
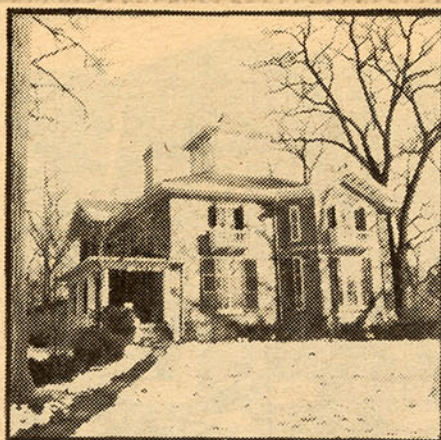
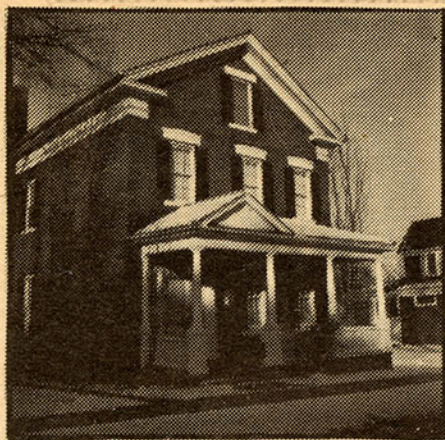
More recently, parts of downtown Ann Arbor have undergone a striking transformation thanks to an innovative low-interest loan program sponsored by Ann Arbor Tomorrow and financed by local banks and savings and loans. The street facades of 12 older downtown buildings have been renovated to enhance their original character under the

program. Cornices have been replaced, metal panels from the 1950's removed, and old brick uncovered from beneath layers of drab paint.

In many ways the future of historic preservation in Ann Arbor looks equally bright. All over town renovation projects are taking place. Oldness has become an asset rather than a liability in selling many houses and commercial buildings, providing that enough of the original facade, woodwork, porches, and trim is left for the new owners to restore. Appealing old buildings can fetch very high prices, as recent downtown sales indicate.

A further economic boost to preservation efforts will soon take place under the





Tax Reform Act of 1976. At last certain positive economic incentives for rehabilitation will be offered owners of officially designated historic buildings. The act gives owner-investors (not owner-occupants, however) fast tax write-off privileges for approved renovations similar to those previously only given to new construction projects. According to *Preservation News*, these incentives "can tip the balance to convince an investor in a historic structure . . . to proceed with a marginal rehabilitation project or . . .

make an already viable project even more financially attractive." Thus, for example, the major renovation now underway in the Darling Block across from the Federal Building will receive a deferral of taxes for its owners once it receives an historic designation. Other owners of downtown buildings are also interested in doing the same thing.

Clearly interest in preservation has increased greatly in the past few years, both locally and nationally, as more and more people have come to appreciate

the significance of their architectural heritage. Sales of a recently-published book, *Historic Buildings: Ann Arbor, Michigan*, show how great the local interest is. On local bookstore shelves less than two months, it has already sold almost 1500 copies at \$3.75 and will probably go into a second printing.

Most of the historic buildings featured in the book have special historic building markers affixed near the entrance—the final result of a Downtown Historic Buildings Survey completed in 1973 by a volunteer crew of architects and students specializing in historic preservation.

Yet only 13 of these 73 downtown buildings have been protected under the city's historic district ordinance, the community's strongest tool for conserving its remaining historic architecture and character. And no buildings in other parts of the city have been protected, despite the efforts of some building owners to have them included.

As a result of the spotty and ad-hoc inclusion of buildings into the historic districts, once or twice each year a vehement political dispute arises when the

owner of a building which many consider historical and valuable proposes to alter or demolish it. In 1975-76 there was the protracted Gandy Dancer dispute over an addition to the Michigan Central Depot, now the Gandy Dancer Restaurant. Last February Council Chambers were again filled when Michigan Bell proposed to remove four buildings on Washington and Liberty (including a much admired 1845 Classic Revival house of weathered brick at 321 E. Liberty) for a surface parking lot. The summer of 1977 saw a new neighborhood group formed on the near northeast side when the Campus Inn acquired a house on Ann Street between Division and State to ease pressure on its parking lot. (That particular block of Ann Street consists of closely-spaced turn-of-the-century houses uninterrupted by newer construction or demolition.) Neighboring homeowners formed the nucleus of the Near Northeast Neighborhood Association and attracted other residents interested in protecting that block and other noteworthy buildings in the St. Thomas-Old St. Joe's area under the city's historic district ordinance.

Likely candidates for this year's crises include the former Bible Church at State and Huron (built by the Unitarians in 1882 and now, badly deteriorating, for

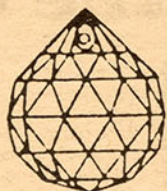
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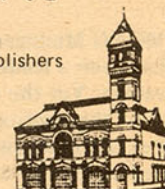
### About This Month's Cover

When many Ann Arborites think of the most picturesque and romantic spot in town, they think of the grand old buildings at the corners of Division and Ann, two of which appear in our cover drawing by freelance artist Susan Price, after a slide by Wylan Stevens. The Wells-Babcock house, left, was erected in 1858 by Ebenezer Wells, a banker. It was drastically remodeled after 1890 by James Babcock, who dealt in wool, an important Washtenaw agricultural product in those days before synthetics. The Wilson-Wahr House dates from 1843. The basis of Greek Revival architecture was classical proportions, but frontier carpenters on the western frontier in places like Michigan were likely to botch them. This house's proportions were especially graceful and refined, admired by several generations of architectural historians. Since 1893 the Wahr family has owned the house. The original Wahrs were booksellers and publishers. George Wahr Sallade now lives there.

## Ann Arbor Observer

Don Hunt and  
Mary Hunt, Publishers  
and Editors

Susan Morales,  
Advertising  
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sale by the Grace Bible Church), Harris Hall at State and Huron, whose present owners are looking for a larger building, and the houses at the end of Cornwell Place behind the former St. Joseph Mercy Hospital. The U-M owns several of them and is facing a remove-or-reno-vate decision.

New construction downtown is booming (\$15,000,000 in 1977 compared to \$800,000 in 1976), and historic buildings on valuable sites will be increasingly threatened. The community will be faced with some tough problems about the extent to which existing historic structures should be protected or high-quality new construction should be encouraged.

The owner of any building can demolish it without City Council review, if it's not specifically included in an historic district. For new construction or additions, however, site plan approval is required, and that means review by both the Planning Commission and City Council, with public hearings at both stages.

Unfortunately in the case of unprotected historic buildings, the public's only official opportunity for input comes at the last stage of the approval process—at a point which can cost the developer and building owner untold grief and expense in revised plans and construction delays. Last-ditch stands hurt the cause of preservation, too. Emotional by nature, they can too easily degenerate into scenes of exaggerated sentimentality, name-calling and bitterness. Preservation is not inconsistent with orderly

planning and considered decision-making, but last-minute efforts make it appear that way.

Clearly Ann Arbor has the tools to avoid these crises: an accepted preservation ordinance, a surveying system to help decide when to apply it, and the staff of the city planning department which could be directed to evaluate the effects on the city's general growth and development of applying the ordinance to specific buildings.

Why haven't more buildings been protected under the historic district ordinance? The nine-member Historic District Commission, appointed by the mayor and approved by council, is in charge of setting up study committees to recommend establishing historic districts and to draw up specific standards for what aspects of each district building are to be preserved. The recommendations must be approved by City Council to be adopted as an ordinance.

The commission had an initial burst of activity from 1971 to 1973, when it established the Division Street Historic District, which includes many of the most generally recognized historic buildings in Ann Arbor. Preservation standards were worked out in conjunction with the building owners.

Since then the commission has been conducting surveys, working to establish an Old West Side Historic District, and dealing with what commissioner Rick Neumann calls "brush fires": emergency situations that come up and

## A Dither of Designations- What Do They Mean?



ANN ARBOR HISTORIC  
DISTRICT COMMISSION

### Ann Arbor Historic District Commission Marker

This marker, contrary to widespread opinion, does *not* mean that a building is protected under the historic district ordinance. It simply means that the building rated "A" ("of outstanding irreplaceable architectural value") or "B" ("contributing greatly to the cultural heritage and visual character of the community") in the Downtown Historic Architecture Survey as judged by professional preservation architects. With the building owners' permission, similar markers will be placed on "A" and "B" buildings in other parts of the city as surveys are completed.

### Ann Arbor Historic District

A historic district designation from the city of Ann Arbor is the only designation with any real clout in most circumstances. The Historic District Commission recommends specific preservation standards for each building or object covered in the district, and City Council approves them. They deal with surfaces, ornamental details and even landscape plantings in some cases, in addition to the building's general appearance. To change from these stan-

dards the building owner must secure the approval of the Historic District Commission. Clauses in the historic district ordinance protect the owner from "undue financial hardship." Essentially the ordinance gives the commission and the city negotiating leverage in dealing with building owners. In most cases the preservation standards are worked out with the cooperation of building owners.

Ann Arbor currently has two historic districts, the Division Street Historic District and the Liberty Street Historic District. Districts can include buildings, sites, and objects that are not contiguous. For example, the Division Street district includes 13 buildings from the DKE Shant at 611½ E. William down to the Michigan Central Depot (Gandy Dancer).

Approved renovation projects of buildings that have been designated under the local ordinance are eligible for fast depreciation benefits on federal income tax for investors (but not homeowners).

### National Register of Historic Places

A designation initiated by an interested person or group which must then be approved by the state historic preservation officer and the National Parks Service. The designation affords some protection: if a federally-funded project (a highway or public building, for instance) might negatively affect the building or site, an environmental review must be conducted by the Department of the Interior.

Approved renovation projects on National Register buildings are eligible for fast depreciation on federal income tax for investors (but not homeowners).

### HABS (Historic American Buildings Survey)

A national program of recording selected buildings in measured architectural drawings. Formed during the depression to employ out-of-work architects, it affords no protection at all.



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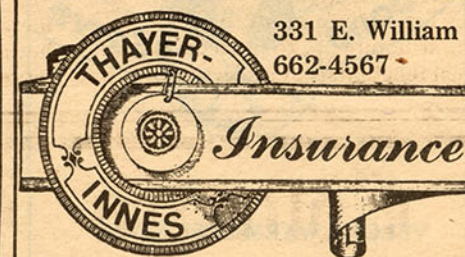
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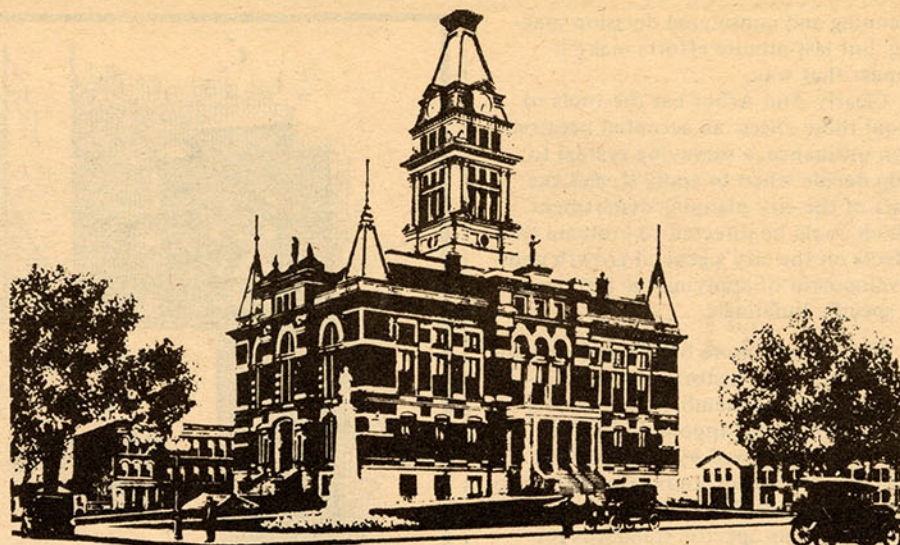
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often consume most of the commission's monthly meetings—a log house that has to be moved, the Barbour-Waterman Gymnasium (which, as U-M property, the city had no control over), an iron bridge, etc. The result, according to Neumann: "You spend a lot of time on these things that often don't have any results. By putting out too many brush fires, we failed to take an overall look at the whole situation and establish priorities."

Last spring the commission took a first step to ward off some of the last-minute brush fires, but the episode ended in failure. What happened showed up both the commission's poor sense of political public relations and City Council's lack of the interest required to straighten the muddle out.

Commission members had realized what was happening when they were the last to hear about developments affecting unprotected historic buildings. They were being continually forced by events to assume a negative posture by their last-minute concerns. If the commission could find out ahead of time about owners' plans to alter unprotected historic buildings, its architect members could then offer non-obligatory advice about renovations—advice which could be helpful to the building owners, too, as in the case of the Downtown Racquet Club on Main and Liberty. Its owners' architects voluntarily accepted the commission's suggestion to switch from using white aluminum exterior panels to a brick facade instead, and the building's public image benefitted from the consultation.



Courtesy Wylan Stevens

The old courthouse at Main and Huron, erected in 1887 and demolished in 1954, is an example of how historic preservation is not just a matter of buildings but of a way of life.

"I recall it as a kid," says Historic District Commission member Ted Heusel. "The magnificent building in the center, the great trees, the courtyard there and the grass, the older people sitting around conversing. That was a wonderful sight and very relaxing. That's all gone now."

Encouraged by this success with the racquet club, the commission proposed a council resolution that the commission be notified by city departments whenever they found out about proposed changes to a list of unprotected historic buildings. When the owner inquired about getting a building permit, for instance, the idea was that the commission could be notified by the Building

and Safety Department and could then talk with the owner about how they might make the changes consistent with the building's historic character.

It seemed an innocuous resolution. But the commission failed to direct its staff person, Louisa Pieper, to contact the building owners in person and explain the idea: how it was not an ordi-

nance, and it did not restrict their rights to do what they wished with their property, etc. Five or six owners, including Wilson White Company, managers of the Nickels Arcade and the Pretzel Bell, became alarmed and objected to councilpeople. Council tabled the resolution hurriedly. Council discussion suggested that those voting against the proposal did not understand it.

Clearly the issue of limiting building owners' property rights in view of a greater community interest is an extremely touchy one, especially in the sometimes subjective realm of architectural and aesthetic evaluation. People who easily accept the validity of a community's right to apply zoning and landscaping ordinances for aesthetic ends are infuriated at the notion of applying the historic preservation ordinance to any but the most select and antique buildings.

Dealing with councilpeople can be frustrating, according to commission chairman Wilhelme, because preservation isn't so frequent or high priority an issue to merit extra study. Misconceptions linger a long time: just last February, Councilman Gerry Bell made this statement, startling in its implications about the significance of Michigan history: "They say this is a historic building! Well, George Washington didn't sleep here."

"You constantly have to be educating and reeducating the councilpeople," Wilhelme said. "They're completely deluged with issues and problems, where-

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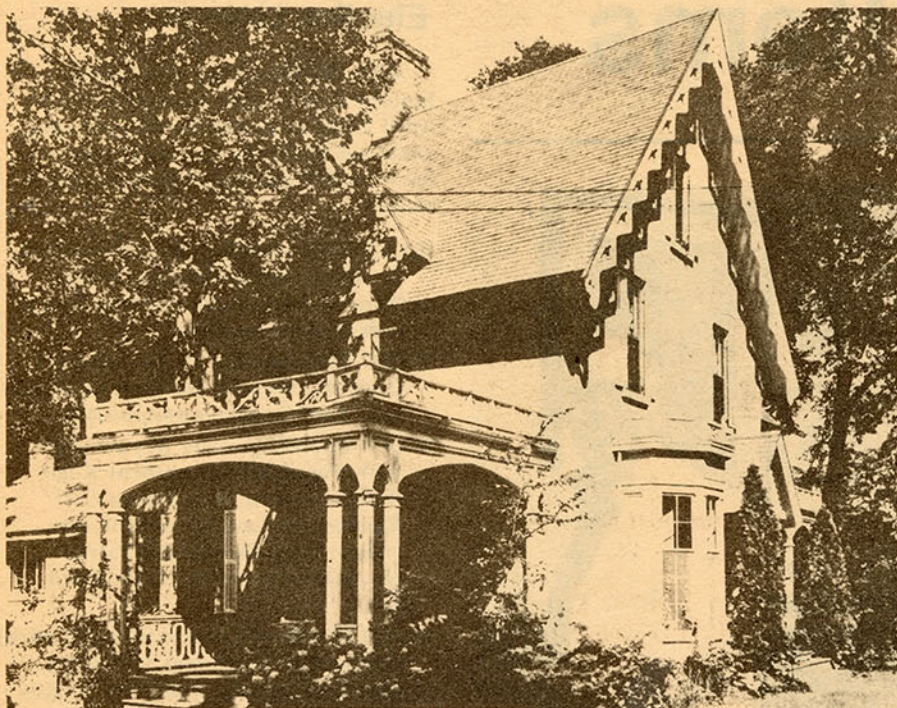
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## Demolition isn't the only threat to historic buildings...



© Wayne Andrews

**BEFORE:** the Wheeler House (c. 1851), 1020 W. Huron, when architectural historian Wayne Andrews photographed it years ago.

This photo appears in Andrews' book *American Gothic: Its Origins, Its Trials, Its Triumphs* (Vintage Books, 1977).

as I'm concerned with only the preservation perspective. When it pops up in their agenda every three or six months, total amnesia seems to have set in, and things they do remember seem to have been in a negative context."

Old West Side Vice-President Martin Lee has observed many council discussions on preservation issues. "I detect a suspicion on the part of certain council people that the Historic District Commission is a bunch of lobbyists and enthusiasts—a special interest group," he said. "This is ridiculous. The Historic District Commission goes through the same appointment process as the planning commission. It's no more pro-preservation than the planning commission is pro-development."

One preservation activist charges that, far from being lobbyists and enthusiasts, commission members aren't political or enthusiastic enough. "Nervous Nellies afraid of doing anything political" was her description of them. In fact, one commission member says most appointees have at best shown only a moderate interest in history or preservation at best, and a few have no idea of what the commission is about, even after years of attending meetings.

Relatively new, the commission doesn't carry the prestige of more estab-

lished city bodies, and like every other city commission, for the past three years it's been caught in a constant deadlock between Democratic Mayor Wheeler and the Republican council majority over appointments. Appointments, initiated by the mayor and approved by council, are made in mysterious ways unfathomed even by the new appointees themselves, some of whom are confused as to why they, of all people, were appointed. The commission chairman used to submit long lists of candidates interested and informed about history or preservation, some involved in party politics, others totally apolitical. Very few appointments were made from these lists, so lately no list has been submitted. (The Republican-Democratic standoff has hurt the quality of commission appointments in general, according to one political insider, who estimates that most appointees are compromise candidates and nobody's first choice.)

Within the past year the Historic District Commission has been accomplishing more, due to the appointment of some more active members and due to council's allocation of funds to pay for a half-time staff person, Louisa Pieper. Current commission members are Rosemarion Blake, Evelyn Bliss, Clan



**AFTER:** the same house today, "sadly altered" in Andrews' words.

Crawford, Mary Hathaway, Ted Heusel, Raleigh Morgan, Rick Neumann, Margaret Towsley, and Frank Wilhelme.

Still, the commission has so far not satisfied the growing number of building owners who want their property designated as part of an historic district. The new tax benefits given to designated structures have aroused great interest among owners of newly renovated structures. Back in 1972, another group of property owners in the Washtenaw-Hill area, including Geoff Shepherd and Mrs. J. R. Hayden, urged the establishment of a Washtenaw-Hill Historic District to include their homes, but nothing has come of it. One couple, Henry and Fran-

Wright, wanted to protect their 1840-vintage house on Pontiac before they sold it, but no action was taken and they no longer own the house.

The commission's slowness in assisting owners of historic buildings may now be over. It is working on a streamlined approach to establishing historic districts based on building owners who want to be included in a district. This represents a new commission attitude, according to Louisa Pieper, of "let's do it and not spend so much time on standards." She hopes that once a core district is established by willing owners, other nearby property owners will see its advantages and join in.

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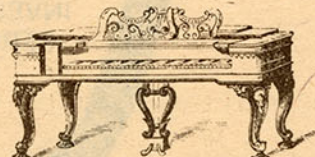
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# Ann Arbor Items

## The U-M's Toughest Program To Get In

This time of the year graduate and professional schools are in the process of making decisions that seem like life-or-death matters to anxious applicants. Law school, medical school—these are the toughest programs to get into. Right? Wrong! Admittedly they're hard. At the U. of M. medical school, about 4,000 applicants receive 250 offers to fill 200 places. (Most if not all applicants apply to several schools, so some students are accepted who choose to go elsewhere.) At the law school last year there were about 4000 applications for 375 places, and 900 offers were made. (With a higher percentage of out-of-state students, the law school has more of a problem with multiple applicants.)

But the most selective program of all is the U-M Graduate Program in Medical and Biological Illustration.

Over two thousand letters of inquiry come each year to the medical illustration office in the basement of the North Outpatient Building, a World War Two vintage structure behind the University Hospital. But only four new students will be accepted. Spaces are limited partly by circumstance—the cramped medical illustration studio is jammed with drawing tables, and student spaces in the required medical school gross anatomy lab are limited by a scarcity of cadavers for dissection—and partly by intent. An open admission policy would produce more medical illustrators than could ever

find jobs in their small and specialized field. Graduate medical illustrators typically work for teaching hospitals. They prepare diagrams of operations, illustrate

unusual medical conditions for doctors' research articles and for teaching purposes, construct prosthetic hands, ears, eyelids and other body parts for cosmetic purposes, and match skin colors for plastic surgeons. They also perform routine graphic design services around the hospital and prepare brochures and exhibits.

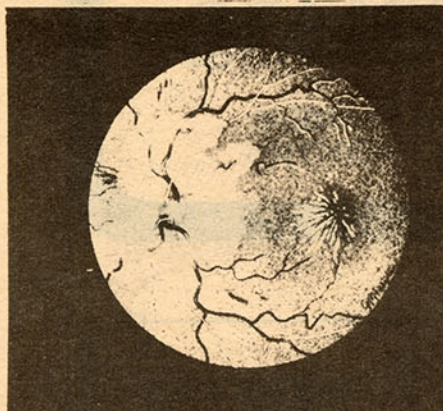
To be even considered for the U-M medical illustration program, a student has to have what amounts to nearly a double undergraduate major in the biological sciences and in art. Successful applicants must excel in techniques of realistic illustration and in tough pre-medical anatomy and embryology courses as well. It takes a lot of advance planning simply to fit all the necessary course requirements into four years of undergraduate work.

Of the 2,000 students who inquire about the program only a few hundred meet the requirements and send in transcripts; of these, about 55 are invited to submit slide portfolios.

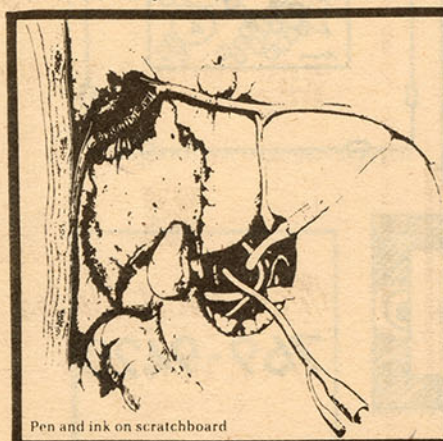
Gerry Hodge is Professor of Medical Illustration (a joint appointment in the medical and art schools) and director of the program, which he started in 1962. He and four colleagues look through the portfolios and make the final selections. At this stage of the screening, he said, "I go by potential and interest more than grades." Students should be equally interested in science and art. Hodge himself had bounced between art school and medical school until he found out about medical illustration as a career. To the admissions committee, a sign of a deeply interested student would be detailed realistic drawings of skeletons, beetles, and other scientific subjects introduced into assignments at every possible opportunity. Skills in life drawing are essential. On the other hand, the dedication of students with a preponderance of abstract work in their portfolios would be somewhat suspect.

"It's amazing how some students will respond to an assignment to do an abstract drawing of outer space by having little embryos floating through outer space," Hodge remarked. That's the type of students he wants—the kind who have been drawing bugs and animals and human figures since they were little. "We try to get students who are so dedicated to the field that they stay in it, no matter whether they have six kids and are married to a millionaire. We want students with long-term driving interest and high potential." Hodge keeps in touch with every graduate since the program began—45 graduates in all—and he reports that every one is still active in some area of the field today.

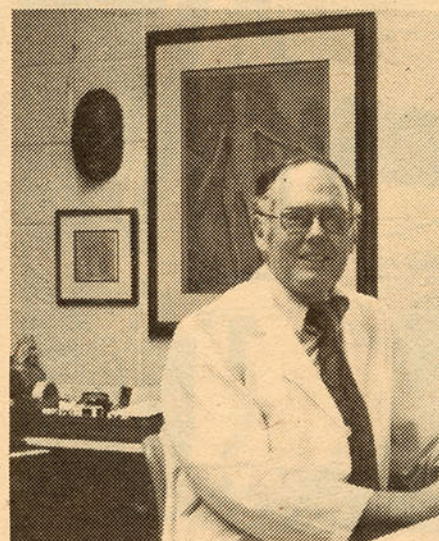
This year's lucky winners in the contest to enter the program next fall have just been picked. They include two U-M art students, Mary Broihier and John



U-M medical illustrator Gerry Hodge's painting of a papilledema (inflammation of the eyeball).



U-M medical illustrator Denis Lee's drawing of surgery for shotgun wound to the liver.



Gerry Hodge.

Klausmeyer.

Why is this unusual field so sought after, we asked. Partly the answer is economic. In general, art pays poorly because it attracts an oversupply of eager artists. But medical illustrators are highly trained specialists in great demand. Then too, Hodge continued, realism in art has been back in vogue for five or six years, and medical illustration has a certain aesthetic appeal. "We think of ourselves as artists first and try to get the fine arts feeling into students' work," he explained. "Medical illustration should be aesthetically beautiful, even though the subject matter is a little strange to the lay person. A gross subject done grossly would be hideous, so sensitivity and draughtsmanship are the things we play up."

## City Council Election Line-up

After the final filing deadline on January 3, here's the line-up for the April 3 city elections. There's only one unknown about the upcoming races: the Fourth Ward Republican primary's winner.

**WARD ONE** (usually a strong Democratic ward): Republican incumbent Wendell Allen vs. Democratic housewife Susan Greenberg.

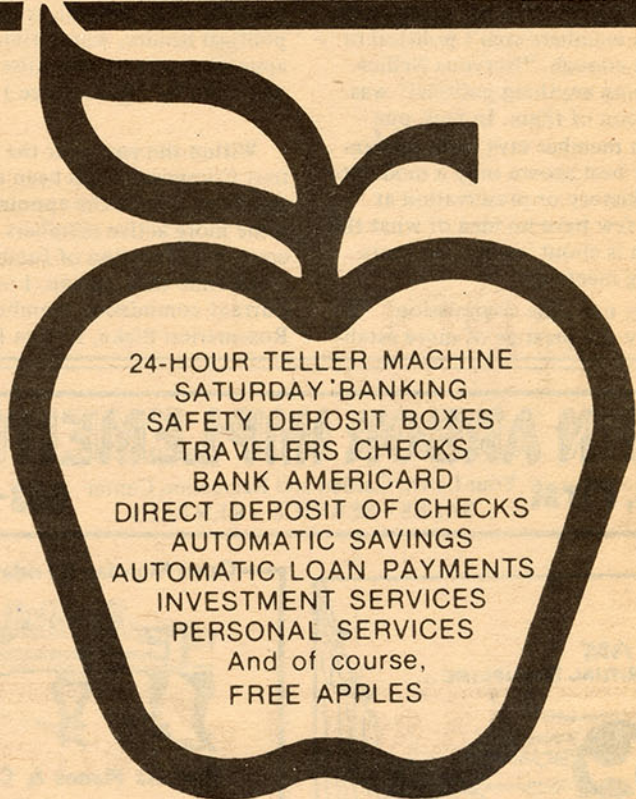
**WARD TWO** (heavily Democratic and student oriented): Democratic incumbent Earl Greene is unopposed.

**WARD THREE** (heavily Republican): With Republican incumbent Roger Bertioia retiring, Republican Cliff Sheldon, an Ann Arbor bank loan officer, faces Democratic Patricia Mitchell, who works for Michigan Bell.


**WARD FOUR** (the perennial swing ward): Democratic incumbent Jamie Kenworthy is retiring. Democrat LeRoy Cappaert, principal of Abbot School and a three-term councilman from the old Fifth Ward, will face the Republican primary's winner, either Earl McIntire, a credit and collections manager for University Microfilms, or David Fisher, an audit manager for a savings and loan.

**WARD FIVE** (solidly Republican): Republican incumbent Lou Belcher is giving up his council seat but not his contest for the mayor's office. Republican lawyer James Cmezriek faces Democrat Joel Goldberg, a menswear retailer.

With three Republican and two Democratic seats up for grabs, the Democrats could, by taking three seats, tip the council majority 6-5 to the Democrats. Currently it is a 6-5 Republican majority. (City council is composed of two representatives from each of the five wards, plus the mayor.)



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## The VA Nurses' Conviction Is Overturned

December 19 marked a new twist to the already bizarre Veterans Administration nurses' trial. On that day, Judge Philip Pratt threw out the conviction of Filipina Narciso and Leonora Perez for poisoning VA patients. It was a drastic measure, given the length (four and one half months) and expense of the trial. According to a source close to Pratt, a careful review of the trial convinced the federal judge that the two men who prosecuted the case, Richard Delonis and Richard Yanko, had acted before and during the trial in ways which prevented the defendants from getting a fair trial. It wasn't any one particular thing that the prosecutors did which most swayed Pratt, we were told, but an accumulation of improprieties. Given the fragile, complex case against Narciso and Perez, Pratt concluded that the prosecutors' improper actions could have been sufficient to tip the balance in the direction of a guilty verdict.

Specifically, Pratt said that Delonis and Yanko hampered the defense attorney's efforts by failing to comply with court-ordered deadlines for producing investigative information, that they altered FBI reports sent to the de-



From victory to humiliating defeat: U.S. attorneys Richard Delonis and Richard Yanko, standing in front of Ann Arbor's Veterans Administration Hospital. Their trial behavior nullified one of the longest, most expensive trials in this country's history.

fense, and that they juggled witness lists during the trial. Pratt also said that Yanko improperly caused the jury to believe that either the defendants or numerous other witnesses must be lying. Because defendants are under no obligation to prove their innocence, Yanko should have presented his case without implying that the conflicting testimonies were incompatible.

Pratt's decision puts the two U.S. attorneys in a difficult situation. They are clearly convinced Narciso and Perez are guilty, but they are also aware

that the incriminating evidence that they have against the two nurses is extremely complex — requiring much more than a simply intuitive judgement by jurors. Some observers believe that it was an unusual jury that convicted the two nurses in the first place. A more typical jury may be more hesitant to convict two women of such serious crimes when only indirect evidence of guilt is available.

A decision by the U.S. attorney's office on whether to re-try the two nurses is expected soon.

## House for Sale



Bill DeBrooke, the one-man renovation blitz of the north central area, wants to find someone he can let in on a special deal. Last month he made all the arrangements to purchase an 80-year-old house on North Fourth Avenue, behind the Farmers' Market. The house, a distinctive minty green in color, is owned by the city, which plans to remove it and expand the market. DeBrooke was going to buy it and move it down the street to a vacant lot at North Fourth and

Beakes. He planned to buy that lot, now also owned by the city. Then he would rehab the house while living in it. Ultimately he would rent it.

That was the plan, but DeBrooke couldn't get a mortgage commitment for the interim cash he needed to complete the project, estimated at \$25,000 plus or minus \$2000. That estimate includes purchasing the house, moving it, buying a lot, building a new foundation and renovating the house, doing the basic wiring and plumbing oneself. (Owner-occupants are permitted to do such work if it passes building code inspections.)

DeBrooke still wants to keep the house in the neighborhood and see the vacant lot put to better use, so he is trying to find somebody who would like to live in the area and redo an old house. The house has a living room, dining room, and kitchen downstairs and three bedrooms and a bath upstairs. DeBrooke is keen on the neighborhood's potential as a convenient, heterogeneous and attractive place to live. (So is a local realtor who has plans for building several townhouses at the other end of Beakes.)

Interested in this proposition? Contact Bill DeBrooke, 663-9706.

## End Icy Sidewalks

Are you tired of sloshing your way through sidewalks filled with snow and slush? Believe it or not, there is a city ordinance requiring property owners or tenants to keep their sidewalks clear of ice and snow. It's enforced on a complaint basis only, however. You can assert your rights as a pedestrian and encourage the clearing of certain offending sidewalks by filing a complaint with the Department of Streets, Traffic and Parking at 994-2818. STP will give offenders a warning on a red ticket. If the snow or ice isn't cleared within 12 or 24 hours (depending on whether the snow fell at nighttime or during the day), the city will do the job and charge the property owner for it. The department will also help senior citizens and invalids make arrangements for clearing their walks.



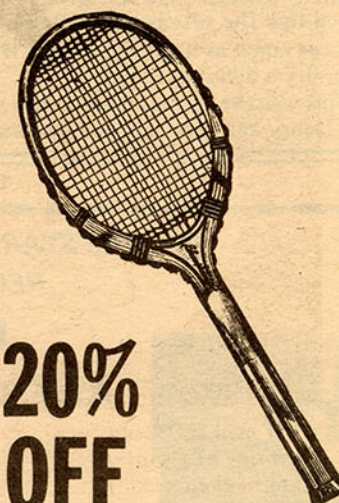
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# The One-Vote Election

*Close elections are fertile grounds for lengthy legal disputes. Ann Arbor's last mayoral election is no exception.*

**J**ANUARY 3, 1978 was the filing deadline for candidates for city council in this year's election. It was also the first anniversary of the day that Mayor Wheeler and Councilman Louis Belcher filed to run in last year's mayoral election. In that April election, Wheeler tallied 10,660 votes to Belcher's 10,659, and thus by one vote retained the mayor's office for another two years. Ever since the election results became known, Belcher and his attorney, former councilman Robert Henry, have sought ways in which to have the election nullified. Because of their court actions, it now looks like the winners of this year's April 3rd election may be known before the winner of last year's contest is finally determined.

When a recount showed the same one-vote victory for Wheeler, attorney Henry, who was also a Republican challenger on election night, brought suit to void the election on grounds that one Republican vote had not been counted. This vote came to be called the "squiggly line" vote—an absentee ballot on which someone had made a wavy line as part of the required 'X'. Henry argued in court that the mark is so obviously intended to be a vote for Belcher that it should be counted. Wheeler's lawyer, Robert Grace, argued that the vote is invalid because it looks as much as if the voter were trying to nullify a ballot as to cast it.

This was the second time in two years that Henry has been retained to contest

a mayoral election victory for Wheeler. After the mayor's election two years ago, Henry argued on behalf of former mayor James Stephenson that the preferential voting system in Ann Arbor (which has since been voted down by Ann Arborites) was illegal. Preferential voting gave most of the Human Rights Party second votes to Wheeler, and these votes proved to be the margin of victory. After losing his case in the circuit court, Henry's appeal lay dormant in the Court of Appeals until it became moot.



Republican attorney Robert Henry: a former third-ward councilman, Henry has mounted legal challenges of the past two mayoral elections.

In the recent mayor's election, the one Wheeler won by just one vote, the validity of the squiggly-line ballot has yet to be ruled on, but it is no longer Henry's major grounds for contesting the election. Ten weeks after the election, it was found through computer lists that twenty people had voted who did not live in the city, but rather in townships adjacent to the city.

We chatted recently with attorney Henry and asked him what he did when he found out about the illegal votes. "I

think we were all kind of laboring under a misapprehension at the time, because we didn't really believe that we had any right to ask those voters how they voted. We didn't know at first quite what we were going to do—how we were going to eliminate the illegal votes from the total. We started looking at the various ways you could allocate various votes by statistical analysis using demographics, but it just became apparent that all of these schemes were unsatisfactory in the sense that they all amounted to nothing more than a guess as to how they voted.

"It was at that point," Henry continued, "that my law clerk, Leroy Ranney, came to me and said, 'You know, I've found a couple of cases here which show that maybe we can ask these people how they voted.' I looked over those cases and I wasn't sure that I believed what I saw there. I didn't know whether these were a couple of maverick cases or just what they were. I wasn't really happy with the approach of asking illegal voters how they voted because I don't tend to like uncorroborated evidence. It's just not my favorite kind of testimony. So I was of two minds as to what to do about it. But the more checking we did, the more it seemed that those were cast iron cases. It turns out this is not just a Michigan rule for how to handle illegal votes. It's a rule followed throughout the United States."

The next day in court Henry requested that Kelly ask each illegal voter individual

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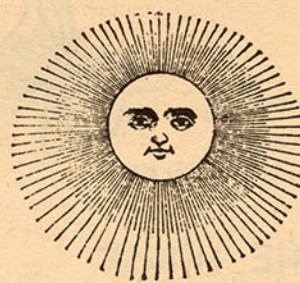


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ly how he or she had voted. If a majority voted for Wheeler, it would mean either a tie or a Belcher victory. The judge agreed. Two of the first five illegal voters asked refused to answer, on grounds that their vote was secret. It wasn't their fault, after all, that they had been allowed to vote when they shouldn't. Why should they then have to reveal their political preferences?

Judge Kelley wasn't sympathetic to this view, and had the first arrested for contempt of court. She was speedily released and her appeal is now ready to be considered by the Supreme Court of Michigan. The arrest has caused widespread concern, many believing that the principle of secrecy of the ballot is at stake.

Henry can see their point. "I think that kind of concern is valid," he told us. "The whole philosophy behind the secret ballot is that no one can put pressure on you to vote one way or another. No one knows how you voted, and consequently it's impossible to put pressure on you to make you change your vote. So I think to have to reveal how you voted tends to identify you with one political philosophy or another, and consequently makes you susceptible to pressure from those who might want you to vote another way. On the other hand, people are often seen to be either Republicans or Democrats, so I'm not sure the concern is all that justified."

Perhaps the most surprising thing about the judge's decision to make the illegal voters tell how they voted is that such a judicial device for eliminating improper votes was ever used in the first place. There is no way to check on the truthfulness of such testimony.



Mayoral candidate Louis Belcher: losing a 21,319 vote election by a single vote is an understandably frustrating experience.

Henry believes the problem stems from judicial precedents based on outdated conditions. "Generally, the courts have not wanted to void elections if there is any way to preserve the election. The feeling has been that elections are costly and time-consuming. But much of the problems that were associated with elections back in the time when these rules were formulated really no longer apply. Elections are still expensive [it would cost Ann Arbor \$25,000 to hold another mayor's election], but it's no longer that great of a problem to get people to vote. Fifty years ago when there were a lot of rural communities it

meant that many had to take a long ride by horseback to vote. It's a very different matter today."

As matters now stand, the issue of whether illegal voters must reveal how they voted is before the Michigan supreme court. Henry, in his arguments to the supreme court, offered the following rationale. The election was so tainted by the presence of the improper votes that it cannot stand as is. Either the taint must be removed, by making the voters testify, or a new election must be ordered.

Obtaining a new election could prove to be a Pyrrhic victory, however. The reaction against Henry's legal tactics has been so strong that it could cost Belcher substantial numbers of votes in an election rerun.

Not surprisingly, Democrats take an opposite view on all of the legal issues. They've been joined by lawyers for several of the township voters. Elections are seldom perfect, they argue. Some mistakes are always made and any result is only an approximation of what the voters intended. Attempting to obtain a perfect result does not justify violating the privacy of the improper voters, especially when they are not at fault. If the court allows this, the door will be open to all sorts of after-the-election efforts to find previously unrevealed errors.

Wheeler's attorney, Robert Grace, has also challenged Henry's trial tactics. Grace says that Henry should not be allowed to question the voters, because he said he would not do so during all of the pre-trial hearings and conferences. Various court rules prohibit the introduction of new issues in the midst of a trial.

The Court of Appeals did not address Grace's procedural argument at all. The Supreme Court might do otherwise. It would enable the justices to decide this case without dealing with the controversial issue of the secret ballot. They could simply rule that the issue was raised too late and, therefore, can't be pursued.

There is a strange irony to the entire voter case. For years, local Democrats have suspected that a number of township residents were voting in the city. From time to time party workers have discovered handfuls of them and brought the names to the City Clerk, who removed them from the rolls. Many more were thought to be undiscovered.

All of the townships around Ann Arbor vote Republican, and most of the township islands are located in precincts which usually vote Republican. As a result, Democrats expected that a majority of improperly registered township voters would be Republicans.

As it turns out, most improper registrations were done by individuals who didn't realize they were in the township. These people tended not to be middle-aged, middle-class Republican homeowner types, but younger, newer residents of the city, many living in rental housing. In Ann Arbor, these people are more likely than not to be Democrats. Both Republicans and Democrats privately agree on this point and are assuming that a majority of the improper votes were for Wheeler.

The timing of the discovery of the improper voters is also ironic. Had it occurred in a year in which no races were decided by fewer than twenty votes, hardly any notice would have been taken of the discovery.

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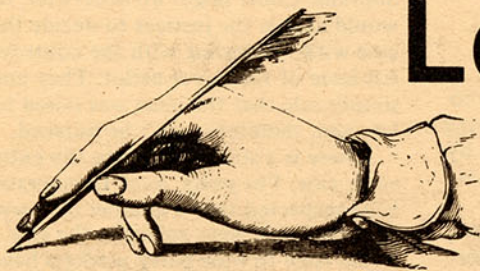
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# Letters

## Provincial Ann Arbor

*Not everyone, we hardly have to tell you, likes Ann Arbor. Last month we ran an article on why various leading scholars and scientists were attracted to Michigan. That article prompted this anonymous letter:*

Why do people—including faculty at the U-M—choose to stay in Ann Arbor? Because it's a closed, smug little town where they can feel safe. An incredible percentage of profs graduated from this institution, were born in the Midwest, some even in the environs of Ann Arbor. Yet, you hear, day after day, how cosmopolitan, how sophisticated, how progressive this town is! I don't know how reputations are born; I do know they are hard to change, once established. A few second-class restaurants do not make for cosmopolitanism, a few visits from name symphony orchestras do not qualify for sophistication, and as for your vaunted liberalism! Where is most of the deadly research on neuron bombs and such being conducted, with hardly a cry from the community or the students! In your article on faculty recruitment, (Dec. issue), there are many proud allusions to the greater open-mindedness of this institu-

tion viz a viz Berkeley, for example. Yet you have a philosophy professor advocating "terminating" defective infants—sounding for all the world like a bad rerun from the thirties, in Germany. I suggest many people choose Ann Arbor because they would feel lost in the big cities, where the mere fact of being connected with a name university isn't enough to guarantee self-importance, or even survival.

## The Recent Adventures of Dick (Rich) Ahern

*In a much mellowed vein, we received Dick (now known as Rich) Ahern's Yuletide greeting—one of those carefully composed annual reports of personal development. Rich is a longtime Ann Arbor personality known to many by his bald head, his intense manner, and his brilliant smile. Since 1963 he has lived and worked as an independent architect-planner in a loft at 336½ S. State (above the Ann Arbor Music Mart). His approach to architecture and planning tends toward the visionary, at least compared to the pragmatic approach of most busy firms. "An incurable idealist" is what fellow architect and admirer Terry Alexander*

*calls him. "He never lost the idealism he came out of college with."*

*We enjoyed Dick's—we should say Rich's—letter. It has the refreshing quality of a German romantic novella in which the hero, brimming with youthful energy and confidence, sets off with only a knapsack on his back to see the wide, wide world and learn what life has to teach. Usually the wanderer uses a violin or flute as an entree to rich and varied experiences. Dick has been using a pen lately, doing pen-and-ink drawings of campus scenes, some of which have appeared on Observer covers.*

Hello friends everywhere, of every faith and fortune . . .  
YULETIDE GREETINGS!

With but a few exceptions, 1977 was a good year for me personally. On July 4th I celebrated my own semi-centennial . . . fifty years of living in dramatic times and interesting places. . . I am so grateful to be living in a good environment, with good friends, and in good natural health, but perhaps most of all for having a sense of purpose that evolves and unfolds with time and gives meaning to life. This last is not an unmixed blessing, as the frustrations of one's goals can at times be trying, but for me, they are a small price to pay compared to the common ills of apathy, boredom and cynicism that have plagued our nation for the past few years.

Although I have continued to engage in urban design and architectural work this past year, for the first time I have spent more productive hours on my artistic enterprises than on my normal professional pursuits. I produced and published several new pen and ink drawings of Ann Arbor in several sizes as well as a few commissions for drawings. I had a booth at Ann Arbor Art Fair time and

learned much from this new experience of having direct contact with purchasers of my prints. They have been doing very well in the retail outlets in town . . . so much so, in fact, that I began to wonder if drawings of other universities would sell as well elsewhere. Sketching and producing prints permits me the freedom of



Richard Ahern, interrupted while finishing his U-M Law Quad drawing.

working only on those architectural and planning projects that I choose to do, rather than being forced to accept commissions for the sake of the income only. When I sketch, I am my own client with my own deadlines, leaving more time for attaining quality and satisfaction in my work.

Due to an interesting confluence of events, I chose to visit the University of Virginia in order to sketch the Lawn . . . that portion of the campus (called the grounds at U. Va.) designed by Thomas Jefferson. It was the greatest of his works as an architect and is considered by many experts to be the greatest example of

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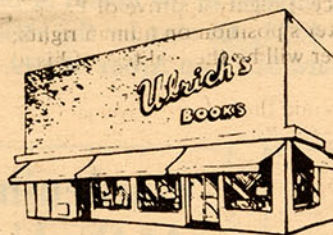
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urban design in America.

Before doing that sketch, however, I proceeded to Virginia Beach on Labor Day Weekend, lured by the ocean surf and sun, fresh seafood, the excitement of crowds of people, and the Edgar Cayce Library. Well, I found that most of the seafood was frozen, the material in the library was disappointing and I was aghast at the extent of shoddy motel development along the beach that had been built since my last visit over twenty years ago. I sketched one of the few remaining interesting buildings along the boardwalk, the Old Coast Guard Rescue Station.

In the process, I learned that it was threatened with destruction, to be replaced by an extension of the Holiday Inn. I was soon involved in a local controversy and offered my help to the citizens groups trying to rescue the Rescue Station! What was originally intended to be a weekend trip turned into two weeks. With the crowds gone, the beach was great. After running and swimming most every morning, I researched the planning problems in the afternoons, culminating in an interview on prime time Norfolk television, in which I advised the citizens to join together to offset the preponderant influence of the innkeepers that has resulted in such a scandalous degeneration of the environment.

It took the better part of a month for me to do the sketch of the Lawn at Charlottesville, which I enclose as this year's Christmas card. While at the University, I spent many evenings researching Jefferson's principles of economics, law and architecture in the libraries, or visiting Jeffersonian scholars . . . asking the hard questions, the answers to which are not to be found in books.

Originally Mr. Jefferson had intended the fourth side of the quadrangle of the Lawn to be left open in perpetuity to a splendid view of Nature . . . symbolic of Nature as the source of all Culture. Alas, at the turn of the century, his architectural vision was blocked by the construction of a building of mediocre quality. A curious parallel exists between that example and the way in which his social, political and economic visions have likewise been blocked by succeeding generations, but being mental blocks rather than building blocks, they are even less readily identifiable.

All of Mr. Jefferson's visions portray a society living in harmony with Nature, including a belief in the essential goodness of human nature when unclouded by ignorance and corrupt cultural influences. He believed this to be the essence of the teachings of Jesus, not the doctrine of original sin promulgated later by a church that was dominated by the emperors at Constantinople for political reasons.

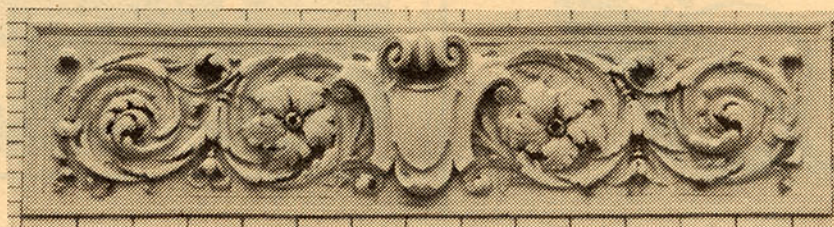
Please take a second look at the card: at first you no doubt noticed the symmetry. Now notice the asymmetry . . . the way in which the various pavilions on either side of the Lawn are radically different from each other. Even so, democracy attains harmony through the co-operative interactions of unique individuals unafraid to retain their own personalities. Professors' homes were interspersed with the rooms of the students. The open-ended design also served the needs of expansion and flexibility. All facilities were connected by colonnades. It was a radical departure from conventional plans of his day.

My plans for the coming year are so far ill-defined. Several contingencies could make a big difference. I am very much inclined to further expand the market for my prints by sketching possibly the University of California at Berkeley, or Harvard, or Williamsburg or Independence Hall or ????? The first alternative would afford me the chance to visit relatives and friends in California. Continued teaching and working on urban design projects also appeal very much. But so much hinges on the possibility of a visit by the Dalai Lama of Tibet to the United States, in which case we in Ann Arbor would like to host him here. His prime interest in coming here would be to discuss ways of promoting world peace. We visualize sponsoring a creative conference on a relevant aspect of world peace, such as Human Rights. So far our government has refused permission for him to enter our country, for fear of offending China, it is presumed. Certainly, if our doors are now open to communists, dictators and guerilla fighters, we should not close them to one who is probably the most highly respected Buddhist leader in the world. Every real Christian should welcome him as a true seeker of peace. I highly approve of President Carter's position on human rights; this matter will be the real test of his sincerity.

In Virginia the nearly universal nickname for Richard is "Rich," to which I became so attached while there that I have continued to introduce myself as such upon my return to Michigan. Partly because I feel so rich in all ways other than economically, and partly because it is time for a change, I've decided I like it! Please continue to call me what you prefer, but for now I'll close with love to all from "Rich" Ahern.

Letters to the Observer are welcome. Send them to: Ann Arbor Observer, 502 East Huron, Ann Arbor 48104.

## Test Of the Town



Where is this?

Do you know the location of this photo? You can win an album of your choice from the extensive selection of the Liberty Music Shop, 417 E. Liberty, if yours is one of the first two letters or cards mailed to us that correctly identifies the photo. Send replies to the Ann Arbor Observer, 502 E. Huron, Ann Arbor 48104.

Last month's mystery photo was the north window of the Memorial Christian Church at Hill and Tappan. The church was erected in 1891 by the Disciples of Christ and still occupied by the modern-day version of that group. The Disciples based their faith on the Bible as the word of God and rejected most traditional religious imagery. That's why the window's motifs are abstract ornamental designs rather than religious figures or symbols.

David Whitesell and Christine Weintraub were the first to identify the photo last month.

—by Bob Breck



Last month's answer: the round window on the north (rear) side of the Memorial Christian Church at Hill and Tappan. (This photo shows the south facade and window; the north window is similar.)

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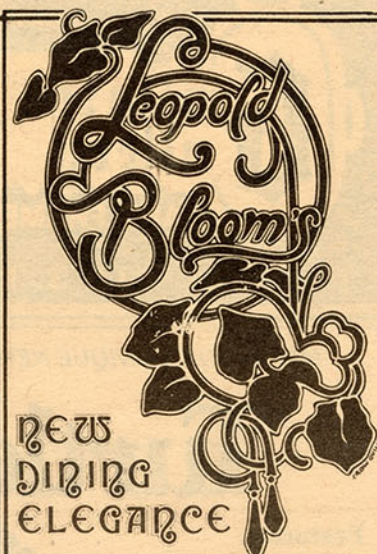
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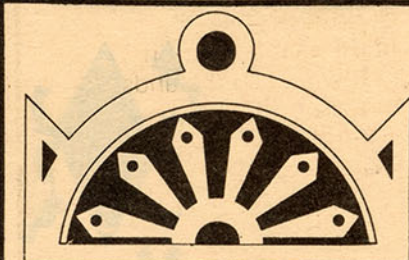
LUNCH	Mon.-Sat.	11:30-4:00
DINNER	Sun.-Thurs.	5:00-12:00
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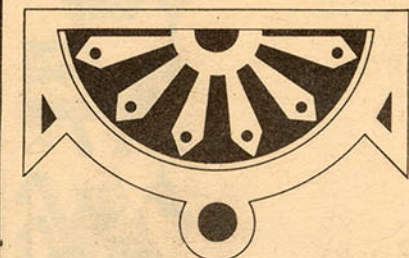
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## Local History

### A Look Back At the Earle's Early Days

*It housed the Staebler's hotel and saloon,  
coal business, bike shop, and auto dealership.*

These photographs, rich in period detail like spittoons, bar rails, and cigar cases, take us back to the days when the small-town hotel offered an exciting glimpse of a glamorous world. Hotels like the Germania were headquarters for theatrical troupes and travelling shows (Victor Herbert and his band stayed there), hangouts of swell drummers—travelling salesmen, that is—in their fancy high collars and patent leather shoes.

The Germania, erected on the corner of Washington and Ashley in 1885, was then the ultimate in solid *buergerlich* comfort for its middle-class German clientele. It wasn't the most prestigious hotel in town—that was the Allenel on Huron at Fourth Avenue. Ashley Street, on the other hand, was in the heart of the agriculturally-oriented part of Ann Arbor's business district, lined with feed barns, blacksmith shops, and an occasional saloon to accommodate the farmers who came to town with their teams to sell produce and purchase supplies. The Germania was "something of a feat in its day," according to its builder's grandson, Neil Staebler. Ads proudly stated "House Lighted by Electricity." Its passenger elevator was a novelty, and steam heat was provided in every room. The Earle also boasted the largest sample rooms in the state, where traveling salesmen could exhibit their sample

goods from which customers ordered. A concert hall was located on the third floor, where the windows are higher than on the other floors. Indoor toilets were one modern convenience not provided for awhile. The hotel's three-story attached outhouse efficiently handled that function.



The Germania's builder and owner, Michael Staebler (Herman's father) had been a particularly prosperous Scio township farmer. Farming is a many-sided occupation that offers the astute businessman varied opportunities for making money, and Staebler developed many profitable sidelines. He had timber on his land, so he started a sawmill. He needed coal, so he set up a rural coal yard. He



Artist's rendering of the Germania, 1885.

dealt in farm implements, too, and operated a threshing machine, cider press and flax seed press.

Then in 1885 Staebler moved to town to invest his capital in a new building, a hotel that would also house on the ground floor the offices of the Staebler businesses he had set up for his six sons and son-in-law. The hotel lobby is now occupied by Baobab folk art shop, 123 W. Washington, and the hotel's dining room was to the rear, where Saguaro Plants and David's Books are today. Next door to the lobby was the saloon; that space is now the Earle jazz club entrance and Ragtop vintage clothes. 119 W. Washington (16 Hands) was the coal office and bicycle shop.

A huge 4-ton chunk of anthracite coal stood on the sidewalk for years, advertising the coal yard, part of which was directly across the street in a vacant lot upon which the Staebler later built the buildings now occupied by the Old German, Matuszak & Stillwagon law offices, and the Cracked Crab. A giant hand



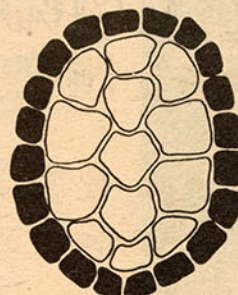
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The American House saloon.

painted on the blank wall of the Del Rio building in turn pointed across the street to advertise the hotel.

A major remodeling in 1895 replaced the hotel's mansarded roof with a less graceful fourth story. The building was painted, and soon after that, the name was changed from the Germania to the American House—one of the favorite hotel names of the era—indicating, perhaps, the continuing assimilation of Germans in their adopted country. High on the south wall, the weathered paint of the big "American House" sign can still be seen from Ashley Street.

The Staebler family's entry into the bicycle, motorcycle and automobile business was due to Edward Staebler, "the docile member of the family," according to his son Neil, "until my mother pushed him." He had started out in the farm implement business, setting up huge threshers in the fields, and then began running the coal company. (The main coal yard was first at the foot of Ann Street and later moved to Depot just east of Main.) Edward was an ardent cycling enthusiast—a bicycle racer, in fact. He added bicycles as a sideline to the farm implement business, and as a sideline to the bicycles he introduced motorcycles, which were popular from about 1898 to 1916. In 1901, he introduced Ann Arbor's first automobile—the three-wheeled Trimoto, manufactured by the Crescent bicycle manufacturer. The Trimoto had been tested and made in Chicago, not a city known for challenging hills, and the Trimoto's early days in Ann Arbor were

trying times for the Staebler family. Their car, the object of much attention, repeatedly failed to negotiate the West Liberty Street hill between the Staebler residence at Liberty and Third and the place of work downtown. This all-too-public humiliation didn't help the Staebler's business image, and they soon abandoned the Trimoto in favor of the more reliable Reo.

Beginning around 1906, according to Neil Staebler, car sales came to be significant, and Walter Staebler developed a successful auto dealership in the garage built on Ashley Street behind the hotel. In later years it sold and repaired Pontiacs; the garage has recently been remodeled to house L & F Shoe Repair.

Edward Staebler was a Democrat, as many Germans had been before World War One. (Wilson's Fourteen Point Plan caused many to leave the party, Neil Staebler says.) In 1927 Edward was prevailed upon to run for mayor, and, though the town was then solidly Republican, he won. His son Neil wrote his speeches, which went over well enough in Ann Arbor but proved "much too liberal" in Edward's unsuccessful 1932 campaign for the state legislature. Neil, however, retained an active interest in politics, while managing the Staebler-Kempf Oil Company along with cousin-in-law Paul Kempf, and was a key figure in fashioning Soapy Williams' statewide Democratic organization. (Most recently Neil made news by being bumped by Carter from his post as Federal Election Commissioner after he voted with Repub-



Herb Pfabe Collection

Michael Staebler (far right) in front of his coal office and cycle shop some time before 1910. Behind him, the 4-ton chunk of anthracite coal that advertised the business. Reflected in the window is the Battle Axe chewing tobacco sign painted on the side of the building across the street at 122 W. Washington (the Del Rio today). The young man at the left is probably Edward Staebler.

licans to allow corporations to collect political campaign funds from employees.

The age of the automobile has not been kind to downtown hotels of the type built in horse-and-buggy days. The Milner hotel chain leased the American House from the Staebler family in 1954 and ran the place in its declining years.

It was renamed "The Earle Hotel" after Earl Milner, head of the chain and an Ann Arbor native. In recent memory, before code violations closed it in 1971, the Earle was pretty much the epitome of dingy, reeking men's hotels. Its recent reincarnation, however, returns it to its original place as a center of social and commercial activity.

#### CHRISTMAS TREE PICKUP SCHEDULE

The City of Ann Arbor Public Works Department is hereby notifying city residents of the Christmas tree collection dates. All those areas west of Main Street will have Christmas trees collected on Saturday, January 14, 1978. Residents are asked to have trees on the curb by 7:00 A.M.

Those areas south of the river and east of Main Street will be collected on Saturday, January 21, 1978. Those areas north of the river and east of Main Street will be collected on Saturday, January 28, 1978. Again, residents are asked to have trees on the curb by 7:00 A.M.

Residents are asked for their cooperation so that Christmas trees can be collected on schedule.

#### Where to pick up your Ann Arbor Observer

The ANN ARBOR OBSERVER usually appears on the first Friday of the month. Look for the dark green stands at these locations:

**CAMPUS**  
Michigan Union  
Michigan League  
U. Hospital Cafeteria  
North Campus Commons

**DOWNTOWN**  
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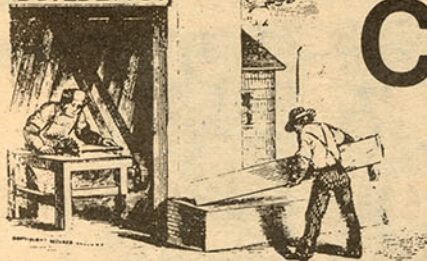
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BUILDERS.



# Changes

## The Earle Opens At Last

Downtown's Cinderella story of 1977 has got to be The Earle restaurant-club on Washington at Ashley, which has been, in that favorite phrase of hard-pressed journalists, "dramatically transformed" from a most dingy cellar into an attractive and popular restaurant and entertainment spot. It opened December 13 and has been pretty full right from the start, according to manager Dennis Webster. It's too soon to tell just what the ultimate character of the crowd will be, Webster tells us. At lunch it seems to be mostly people who work downtown, and the night crowd is at the moment a mix of people from varied ages and backgrounds. Wednesday through Saturday there's live music (a blend of danceable jazz and Latin pop) from the house band.

The atmosphere is intended to create a relaxed, restrained mood. No loud sounds of rock and disco tunes drowning out conversation. No unusual visual effects, but rather the natural look, with simple lights, director's chairs, and the original brick and stone walls cleaned and exposed.

The club seats 209, and it has a 20' x 30' dance floor. Preservation Urban Design did the architectural work; Dick Macias of that firm and Mary Lou Webster made most of the interior design decisions. The menu is basically a lunch menu served all the time: appetizers, soups, salads, sandwiches, and desserts served from 11 AM til 1 AM. The club closes at 2 AM. Eventually, when the club's start-up period has settled down, the Earle will bring in different local and national entertainers, with the selection emphasizing jazz.

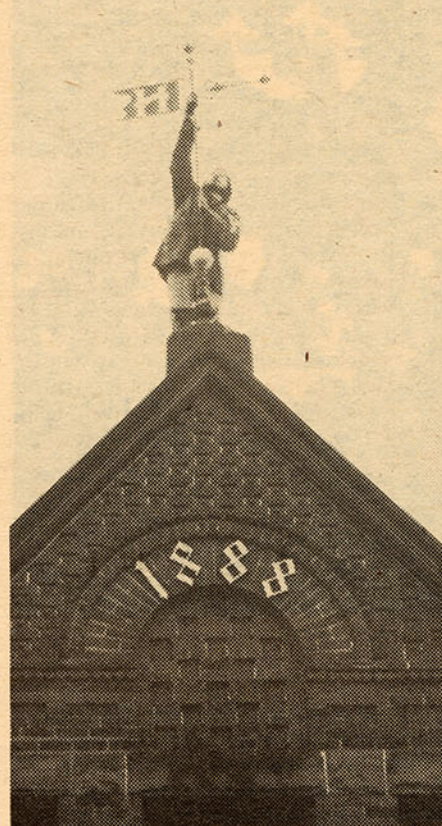
Phase one of the Earle (property acquisition plus construction contracts) cost about \$650,000, plus an additional

\$125,000 for equipment and furnishings. Because the Earle was a new business without a track record embarking on a project requiring lots of investment capital, it was considered too big a risk to interest any single lender, but five local lending institutions (Ann Arbor Bank, Ann Arbor Federal, Ann Arbor Trust, Huron Valley National Bank, and National Bank and Trust) joined together to back the venture. Owners of the building and the club operation are Rick Burgess (also the pianist in the house band), Ernie and Torrey Harburg (Burgess and the Harburgs are co-owners of the Del Rio Bar), Dave Rock (a partner in Midwest Natural Foods), and Dennis and Mary Lou Webster, who are sharing managerial duties for the club.

Eventual plans for the Earle call for renovation of the upper three floors of the 92-year-old former hotel into 18 studio apartments. A community space suitable for groups to rent on a nightly basis is planned for the second floor of the former garage fronting on Ashley Street. "Any prospective lender will want to see our track record on the club before they decide whether to loan more on the rest of the building," Webster said. So, providing all goes well in arranging financing, the apartments are at least three years away from completion.

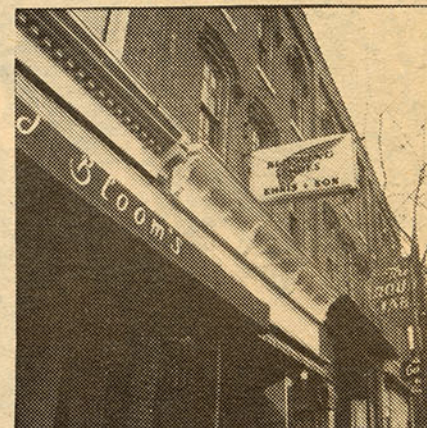


The handsome sign on the Earle's door was hand made by jeweler Richard Rice after the logo designed by John Copley of Crow Quill Graphics. The sunburst motif in the logo is taken from the metal ornamentation on the Earle's original (1885) cornice and columns. Rice also designed the exterior door front which covers up the regulation steel fire door. Eventually he will make a brass door handle, too.

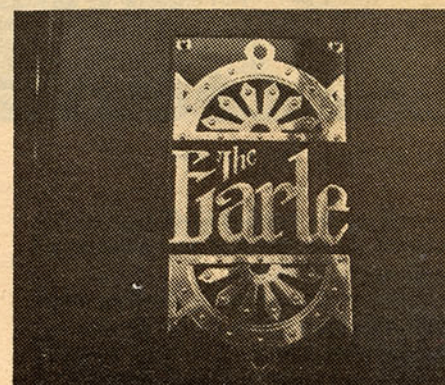


Joseph Arcure struggles with the weather vane atop his residence at 113 W. Liberty.

On the Haarer Building, 113 W. Liberty, a copy of the weather vane that appears in an 1893 photograph has been reconstructed in operating condition by the building's owners, Joseph and Carolyn Arcure. John Copley of Crow Quill Graphics designed the component parts for the 5-foot-high weather vane, metalworker Dan Parrotte made the flag, and stock parts were ordered. The task of making final adjustments fell to Joseph Arcure, who found it took two chilly days to counterbalance the flag with a lead arrow so that the vane would move freely with the wind.



The new cornice for Ehnis & Son.



Richard Rice's brass sign for The Earle, after John Copley's logo.

The new cornice for Ehnis & Son work clothes store, 116 W. Liberty, was designed and constructed by carpenter Tim Carr, who based it loosely on old photographs of the buildings. The cornice continues the cornice line of the four adjacent buildings and also functions to lead rainwater off the building facade and away from the display windows which used to leak. It will be painted in spring. An Ann Arbor Tomorrow low-interest facade loan helped finance the improvement.

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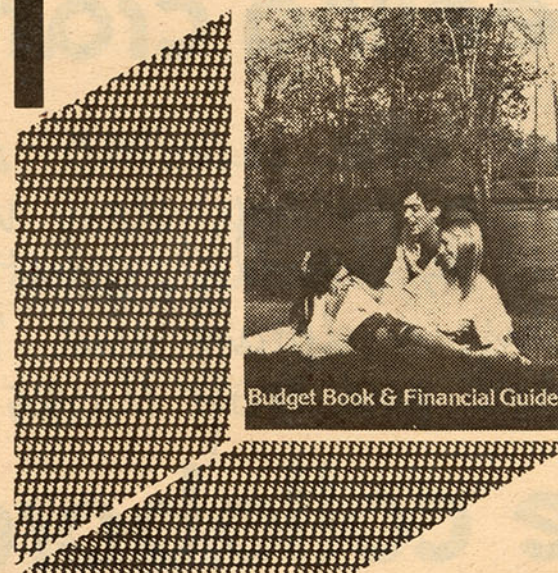
#### FREE PARKING

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Who says you can't save money, have a little fun and still have enough to pay your bills each month? By planning the distribution of your income ahead of time and exerting a bit of discipline, you can make more efficient use of your income with the help of the budget book. This easy to use book not only contains monthly budget charts but also helpful information such as:

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  - How to determine how much home you can afford
  - Household inventory, for insurance purposes
  - Safe deposit box inventory
  - Useful metric conversions
- It's all in this compact, useful book and it's FREE at any of our offices.

ANN ARBOR FEDERAL SAVINGS



Simple gourmet lunches are now being served at Complete Cuisine, 322 S. Main, from noon to 2 PM. For \$2.50 there is a choice of three items — they could be pate with French bread, a soup and cheese-filled puff pastry or a quiche or filled omelette — plus salad and fresh-ground coffee or imported tea. A dessert tray includes a selection of seven or eight French and Viennese pastries (\$.75 to \$2.50 each).

Complete Cuisine is essentially a cooking school and kitchen store, and the restaurant is small, just three or four tables. Co-owner Sandi Cooper described how it came about. Last fall the store began carrying fresh foods — items like breads, pastries, quiches, pates, and other delicacies, some from Yvonne's Kitchen in Birmingham, some from the Complete Cuisine kitchen. "When we decided to go into the fancy food business," Cooper said, "we realized the need for quick turnover. For that reason, and to let people understand why good food can cost so much — why for example a torte can cost \$18 to \$24 — we set up a tasting system and called it lunch. Portions are not large, but it's much more important to satisfy the taste buds than the stomach."

Rick Bayless is usually the chef and waiter too of this mini-restaurant. Some days he may serve crepes stuffed with chicken and artichokes; or chicken breasts stuffed with spinach, ricotta and herbs; or others from a long list of tempting delicacies.

Reservations are preferred, since space is so limited. Private lunches can be arranged in the store's library area, and lunches are sent out as well.



The new Arcade Gallery is the first gallery in town to specialize in photography. Located in Nickels Arcade on the second floor near the Van Boven shoe store, it was started by Al and Jill Blixt as an adjunct to their photography, graphic design and typesetting business, Photographics. The gallery features work by local photographers and is open weekdays from 9 to 5, Saturdays until 1.



Lord & Taylor is coming to Detroit, with three suburban stores, and to Ann Arbor. A two-story, 115,000 square foot Briarwood store is planned to open, tentatively, in fall, 1979. This distinguished old Fifth Avenue store, known for classic taste and refined fashion, is owned by the giant Associated Dry Goods. Currently Lord & Taylor has 25 stores and plans to grow to 38 by 1981.



Mary's Fabulous Chicken and Fish has opened its second store at 333 E. Huron, across from The Ann Arbor News, in the space most recently occupied by Jumpin' Jack's Double D Restaurant. The first Mary's is on Packard just east of Platt. Both stores serve a take-out or sit-down menu of fried chicken, fried seafood, spareribs, 13 kinds of sandwiches, plus side orders of french fries, mushrooms, onion rings, coleslaw, etc. The \$1.15 Swiss fish sandwich may well be the largest sandwich for the price in the city.

Mary's owner, Lester Shelley, is a fourteen-year veteran of the fast-food chicken business, having worked for Kentucky Fried Chicken and Famous Chicken. Since 1964 he has been in business for himself. Now he has a chicken machine that's a brand-new invention. It cooks 108 pieces in ten minutes under pressure, then blows the excess shorten-

ing off the chicken after it's fried. The result, he showed us, is crispy but not greasy.

And who is Mary? Not Lester's wife, it turns out. According to Shelley's explanation prominently printed on front of each menu, "This beautiful lady has been a guardian angel to me and my family. When I needed a heart operation, she gave me the will to love and helped me with prayers, guidance, and money. As a famous saying goes, 'I searched for my soul and it eluded me. I searched for God's help and I found it' . . . through a friend named Mary. Dearest Mary, I pray to God I can pay credit to your wonderful name with good food, good service, and success in this business — Mary's Fabulous Chicken."



Argerio's Italian Restaurant on Detroit at Catherine is finally open. Rosa Argerio, a native of Calabria in southern Italy, is the restaurant's chief cook and principal presence; her husband, Tony, plays a supporting role. The menu features dishes from all parts of Italy and includes a complete six-course traditional Italian dinner for two.



Interesting things are happening at 315 W. Huron, the former auto showroom just east of the Ann Arbor Railroad viaduct. Auto mechanic Gary Eaton, lately of the now defunct Huron Valley Motorsports, has leased the building from Bent Nielsen. In the front section Eaton has started the Bay and Tool Rental, a you-do-it garage. For \$4 an hour a car owner can get heated work space, a basic tool kit, a limited amount of free advice if a mechanic is on duty, plus use of other more specialized tools. Some machine shop tools and test instruments are available only to certified mechanics. "You can hire a mechanic if you get really stumped," Eaton says.

Informal classes can be set up for four to six people who want to learn, for instance, how to do a lube or a tune-up or how to fix brakes. Class members bring in their own cars, line them up, pay attention to Eaton's demonstration, and then go to work on their own cars. The only cost would be the \$4 per hour space rental. A one-hour basic maintenance session would do a lot to help familiarize naive car owners with the insides of their cars. The garage will be open 94 hours a week, but not always attended by a mechanic.

West Side Work Space is getting started in the rear of 315 W. Huron. Artists and craftspeople can rent inexpensive space close to downtown and have partitions and electrical outlets built to their specifications. Areas could range from 150 to 2000 square feet.

The project is largely the brainchild of Richard Rice, a social organization researcher turned jeweler and metal worker who started the cooperative crafts shop '16 Hands.' "Our hope is to have a community of artists and craftspeople working in the same building at affordable rates," he said. Joe Hippler and Pat Terkel of Woodcraft Cabinet Shop are joining Rice in the venture and moving their own shop there.

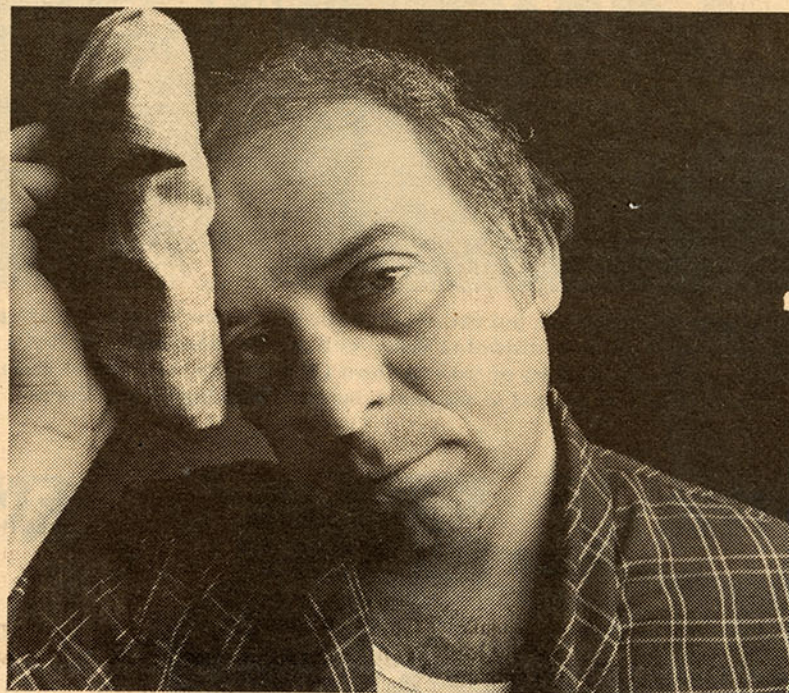
The brown tile building at 226 W. Liberty, corner of First, where Woodcraft and Huron Motorsports used to be, has recently been purchased by Thano Masters of Thano's Lamplighter Restaurant.



Two new fish markets are now open: the Real Seafood Fish Market in Kerrytown and the Doubletree Market at 212 W. Huron next to the Whiffletree seafood restaurant.

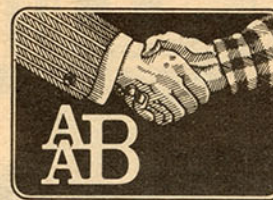
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# Then and Now: State St. at William



The streets weren't paved, but the tracks of the Ann Arbor Street Railway gave the town an urban air. The trolley came up William from Main, then divided at State, with one line heading down North U., the other down South U. They met at Washtenaw for the final leg of the trip down Lincoln to the car barn at Wells. The towering steeple of the old First Methodist Church is seen at the end of the street, between Washington and Huron.



By the early 1920's State Street was lined with parked cars. Nickels Arcade had replaced Tom Nickels' meat market in 1915. The trolley tracks could still be seen but wouldn't be around much longer, because the Ann Arbor Street Railway folded in 1928.



Gone are the canvas awnings and most of the flamboyant cornices atop the buildings, too. Most of the buildings from the 1920's picture remain today, but the details — especially the signs — are different.

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NICKELS ARCADE



# Trying To Make Tenure

*Some of the most up-tight people in Ann Arbor are newcomers to the U-M faculty trying to make tenure. The stakes are high and the competition keeps getting tougher.*

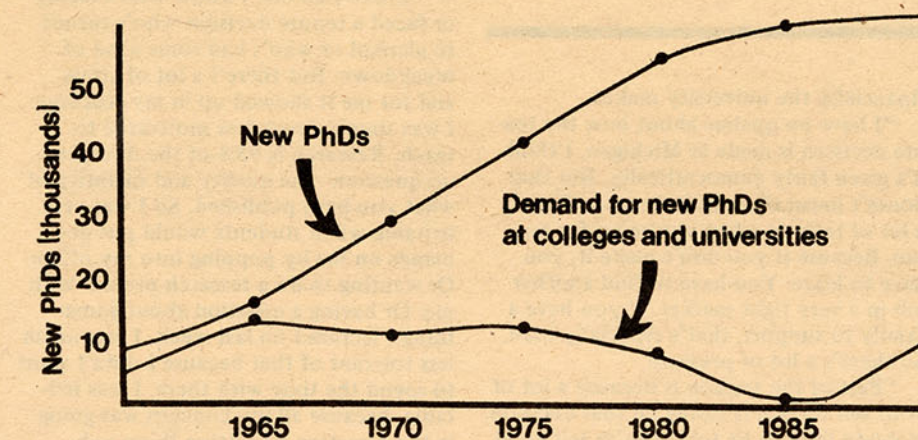
*This is the third in a series on faculty recruiting at The University of Michigan.*

A college professor at a major American university has one of the most secure jobs in the world—if that college professor is tenured. But the experience of a faculty member during his or her first few years at a university contrasts dramatically with the almost total security of the established academic. Unless the beginning faculty member's accomplishments have already been spectacular, his or her first years at a university are closer to that of a rookie trying to make a professional football team than of a person beginning a job for a business firm or government agency. As enrollments to American universities drop off, the task of trying to win a permanent place on a university faculty is tough—and it is getting tougher every year.

Most of the new faculty members hired by The University of Michigan have just received their PhDs. The typical newcomer is given a three-year contract at the rank of assistant professor. This contract is renewed for another three years if the person's work is satisfactory. By the end of that second three-year term, the crucial tenure decision is made by the assistant professor's department. Final tenure decisions must be approved by the college's executive committee, composed of elected faculty members from various departments within the candidate's college. Tenure approval is symbolized by promotion to the rank of associate professor.

Tenure was first devised as a means of fostering academic freedom. Once granted tenure, a college professor can espouse unpopular ideas and still be immune from dismissal. But the tenure decision in America has a much broader significance than the issue of academic freedom. What the practice of giving tenure has done is to create a decision point of enormous significance for the future both of a young academic and his or her university. If tenure is awarded, it means a future career brightened by the twin stars of unusual job security and unusual freedom to pursue one's own interests. Contrast this splendid picture with what it means not to make tenure: the unlucky assistant professor is, in effect, fired and must leave the university.

For the caliber of person hired to teach at a university like Michigan, such



The widening gap between the numbers of PhDs graduating yearly from American universities, and the number of academic job openings illustrates how much worse the academic job market is getting each year. This graph is based on the projections of the late economist, Allan M. Cartter.

a dismissal has to be a great blow to one's ego. As one person now facing tenure at Michigan told us, "I think there are a lot of childhood emotions that get stirred up around tenure decisions. It's a very compelling decision in which you're getting evaluated in a very serious way. You tend to generalize it to your whole personality. You feel like it's *you* who's being evaluated, and you damn well want the seal of approval."

But it's not just one's ego that is on the line when facing a tenure decision. Not making tenure also means you have to hunt for a new teaching position in an increasingly tight job market. These days, most academic fields have a growing surplus of qualified applicants, so even applying for another position at a mediocre university can mean you are competing with at least several dozen other applicants. Sometimes a single job opening will have hundreds of applicants. American graduate schools are still pouring out far more PhDs than can find academic positions, so the competition continues to mount.

JACOB Price is a professor of history at Michigan. He sits on the executive committee of the U-M's largest college, Literature, Science, and the Arts—the Lit School. The college's executive committee screens the names proposed for tenure by the college's thirty-three departments and then decides who should receive tenure. Price describes

the committee's tenure decisions like this: "It's like a football draft: you give it to those who you think are going to make it. And you find out five or ten years down the line if you were right or wrong. If you're wrong, you're stuck with these people until they're seventy. So our tenure decisions can decide the future of the college for the next thirty years."

Paralleling the rising number of academic job-seekers is the heightened criteria for getting tenure reflecting the greater overall competition for each position. "You compare a tenure candidate with the other people available at other schools," said Price. "Just being competent or having done good work at Michigan isn't enough. If there are better people available outside, you can't justify giving tenure."

The plight of the young assistant professor trying to make tenure is further complicated by the nationwide tendency for universities to freeze or cut back on the number of teaching positions. As new academic fields open up and some established fields become less popular with students, a person who teaches in a field with dwindling enrollment faces an even tougher job of making tenure. Price told us, "If there is no longer a need for someone in a given area, then even if a person is quite outstanding, he may not be given tenure."

About 50% of all new assistant professors hired at Michigan end up making tenure, a figure that hasn't appreciably

changed in the past decade. But that doesn't mean the competition for a tenured slot isn't any tougher these days, for the caliber of assistant professors recruited these days is higher on the whole than of those hired a decade ago, when a shortage of PhD job-seekers made it an employee's market. "There's no question about it," said one long-time U-M English professor, "you'll find people *not* making tenure today who are a lot more qualified than people here who made it in the sixties. The job market's turned completely upside down."

The current academic market with its surplus of job-seekers adds up to a very difficult time for even highly talented young academics. The newly appointed assistant professor has about six years to make a mark—to show experts in his or her field the promise of being one of the country's top researchers. What this typically means is the production of a series of publications which will be evaluated by leading specialists throughout the country. At a university like Michigan, a person's work usually has to be seen as among the very best within a specific research area to be seriously considered for tenure.

The assistant professor's teaching performance, however, is another matter. Most of those we talked to agreed that unless a tenure candidate is a borderline case, that person's ability to teach will have only a secondary bearing on the tenure decision. One woman in the social sciences now awaiting a tenure decision in the coming year put it this way: "I think that teaching is a secondary factor perforce because it's much less visible. We don't have any kind of system in which we visit each other's classes, for example. There are places where that's done, but it raises a lot of sticky questions about whether you really can see what a teacher's teaching ability is when you've got a full professor sitting in the back row. We use student popularity ratings, and everyone recognizes, I think, that what those tell you is somewhat problematic."

It isn't, however, just the difficulty in assessing teaching abilities that makes this a secondary factor when deciding on tenure. One department chairman put it bluntly: "We want people in our department who will have national visibility. That's the primary way we can attract exceptional graduate students and more exceptional faculty. Teaching—even if you're outstanding at it—just isn't how you usually gain that kind of eminence

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# There's no question about it," said one long-time English professor, "you'll find people not making tenure today who are a lot more qualified than people who made it in the sixties. The job market's turned completely upside down."

in your field. It's your publications that count."

Thus the greatest pressure on the assistant professor is to publish journal articles that will be considered significant contributions in an academic field. This means that the pre-tenure period of a person's academic career is not a good time to embark on a chancy, long-range research project. One person now working to make tenure at Michigan told us, "You may realize three years into your appointment that you have a burning interest in another area where some big research project is demanded. At that point, you've got to tell yourself, 'I can't do it now, because it's only three years until I'm up for tenure. I've got to stick with smaller, faster pay-off projects.'"

**M**OST of those up for tenure at Michigan whom we interviewed were understandably skitterish about being quoted on their feelings about making tenure. For most it is a time of doubts—not a very positive image to project when one's performance will soon receive careful scrutiny by elder colleagues. One biological scientist we talked to, who faces the tenure decision in two to three years, admitted to having developed a superstition about his research. "I began to notice," he told us, "that when I wear brown and green, my lab days go a lot more smoothly. I know it's ridiculous, but so much is at stake with the experiment I'm currently running, I wear brown and green just about every day now." Understandably, this person did not want to be quoted by name. We also agreed to change the names of the lucky colors he had mentioned.

Of all the people we talked to, the one who agreed to give us the fullest account of the pressure while trying to make tenure was, not surprisingly, someone who had recently made tenure. A social scientist in a Lit School department, he was a borderline case, and he knew it. So the strain on him was probably greater than it is on those who feel they have a good chance. Here's what he told us about the ordeal of making tenure:

"The tenure decision is a very important decision. It's important for the university because of the extent of the commitment they're making. Say you're 30 or so when you get tenure. The university is then making about a 35 year commitment to you. And with inflation going the way it is, maybe at an average salary of \$30,000 a year spread across those 35 years, that's like a million dollar decision. And that's not including benefits. So it's a very substantial commitment

financially the university makes.

"I have no qualms about how the tenure decision is made at Michigan. I think it's given fairly democratically. But that doesn't mean there isn't tension. There's a lot of tension when you're up for tenure. Because if you don't make it, you have to leave. You have to find another job in a very tight market. If you have a family to support, that's especially hard. So there's a lot of pressure.

"Part of the tension is because a lot of your self esteem is riding on that decision. Nobody likes to be told they're not good enough. And part of it has to do purely

with the social economic thing about where are you going in a tight market. If you have to leave Michigan, you may wind up going to a college that you really think is second rate, because it's the only thing that's open. And you know if you don't make tenure, it doesn't look all that good on your record. So when you're applying for another position, you're not in the most advantageous position. It's obvious you were not given tenure because of the six year up or out practice most universities follow. If you've been at a place for six years and you're leaving that place, everyone knows why.

"Of course, if you have to leave, Michigan is a good place to leave, because of its standing in the academic community. Somebody who doesn't work out here might work out very well in a college which is the next rung down. But still, the academic market is very, very tight.

"There's no one I know who's facing or faced a tenure decision who's turned to alcohol or who's had some kind of breakdown. But there's a lot of stress, and for me it showed up in my teaching. I was simply much less motivated to teach. Research is 95% of the decision, no question—the quality and quantity of what you have published. So I was very irritable when students would put demands on me by popping into my office. Or wanting to do a research project with me. Or having a question about something I lectured on last week. I was much less tolerant of that because I didn't want to spend the time with them. I was irritable, because all my concern was going in the direction of getting those published papers out. I didn't want to be

bothered by anything else.


"So I reacted to the stress by having an irritable, snappish quality. It also showed up in my personal relationships. I got more irritable with my wife. I didn't want to be bothered when my kid wanted to play. Sometimes I'd yell at him, because I had to get those damn papers done. You don't have much time to do things that are fun. It's that kind of stress, plus the worry that comes from thinking, 'Well, maybe I ought to start looking around and see if I can line some other position up for myself in case I don't make it. Otherwise, what the hell are we going to do for money next year?'

"When you do finally make tenure, there's a tremendous sense of relief. Like, when I made tenure, I thought, that's fantastic: I don't have to do anything for the next six months. And that's what happened: when I found I had made tenure, I didn't look at anything in the literature for six months. I'm just starting back now.

"What it does when you finally make it is to free you up to pursue exactly what you want. So I'm doing some research now which is not quite as efficient as before. Instead of turning out four papers a year, I might get out two. But I can be a little more leisurely about it, more relaxed, and that's a very good feeling. Also, I have more time to spend with my family. They're delighted about that, and so am I.

"I think it's a damn hard time—the first six years. Anybody who tells you differently is either not wanting to talk to you, or trying to convince themselves that it's not really all that bad."

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# Leisure Notes

## Breakfast at Angelo's: Homemade and Hearty



Wystan Stevens

Patricia and Angelo Vangelatos. A friend contributed the "Angelo the Cook" sign.

Faced with the prospect of another cold and grey winter morning, many of us turn off the alarm clock and burrow deeper into the blankets. On mornings like these, cold cereal and instant coffee are not enough; it takes the thought of a hearty old-fashioned breakfast and lots of steaming hot coffee to overcome our desires for the oblivion of sleep.

Seven days a week, Angelo's Restaurant at 1100 Catherine (corner of Glen) serves a devoted group of breakfast lovers, made up of nurses, doctors, maintenance people and medical students from nearby University Hospital. Based on outward appearances it might seem like just another greasy spoon. But on Saturday and Sunday mornings people line up outside waiting for space.

It's best to come with a big appetite because the portions are enormous. The waffles (\$1.40) come to the edge of the plate and can be ordered with sausage or bacon for \$2.00. An order of bacon and eggs (four strips of crisp bacon, two eggs, fried potatoes, and two thick slices of homemade bread) for \$2.00 is enough to fill you up till dinner. For 35 cents you get a cup of coffee that is constantly refilled.

If you haven't eaten for several days, you might consider Angelo's featured breakfast of steak and eggs, including two eggs, fried potatoes, homemade toast and jelly, along with an 8 ounce steak for \$3.25. The menu also includes omelettes, French toast, wheat cakes, and cereal. Breakfast is available from 6 to 11:30 on weekdays, all day Saturday, and from 7 AM til 2 PM Sundays.

Angelo and Patricia Vangelatos have worked together in the restaurant ever since they bought it twenty-one years ago. Regular customers are used to the bantering conversations between them. It's strictly a family business. Angelo does most of the cooking and Pat helps wait on tables and runs the cash

register. On weekends their daughters also serve customers.

Born on a Greek island, Angelo came to Ann Arbor when he was twenty-five and worked in a restaurant downtown for three years before buying the luncheonette in November, 1956. The hours are long, and it's not an easy life. Angelo arrives at five in the morning seven days a week to bake his famous homemade bread (white and raisin). The restaurant doesn't close until 7:45 PM Monday through Saturday, and 2 PM on Sunday.

It means a lot to Angelo that medical students he fed over fifteen years ago come back to visit him when they return to Ann Arbor with their families. "We work hard," he says, "but we've made a lot of friends." Customers appreciate the feeling of personal attention that comes from getting what you order without the waitress writing it down, and then, when you're ready to pay, simply telling cashier yourself what hat you ordered.

— Elaine Selo

## Cross-Country Skiing

The Cross-Country Ski Clinics offered by the Washtenaw Country Parks Commission give you a chance to try out this popular winter sport and see if you like it. A \$3.00 fee covers a 1½ hour instruction session plus use of ski equipment. Classes are small, with individual instruction, and they are designed for beginning and intermediate skiers. Most people can ski after one class.

January's classes are full, but February classes are still open. They are held at the Fuller Recreation Area on Tuesdays and Wednesdays at 6:30 and 8:30 PM. Register in advance — soon. Forms are at the County Building, City Hall, the public library, and the Parks Commission office at 2355 W. Stadium. If you have questions, call 994-2575.

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# Leisure /Continued

## Jazz at Budget Prices Brought to A<sup>2</sup> by Eclipse

After more than ten years in the wilderness, jazz is back. Signalling its return, local discount drugstore bins labeled "Jazz" sit next to rock and country, and jazz, live and recorded, is heard increasingly in Ann Arbor restaurants and bars.

That Ann Arbor is a focal point of the blossoming jazz renaissance is in large part due to the U-M student group called Eclipse Jazz, whose sponsorship of the popular Eclipse concert series gives us a chance to hear top artists at very low prices. \$22.50 buys a five-concert winter season ticket for a varied selection of mainstream and avant-garde jazz styles and famous stars including Herbie Hancock, Chick Corea, and Ella Fitzgerald.



Ella Fitzgerald

Eclipse started in late 1975 when UAC (the student-run University Activities Center) broke its pattern of sponsoring mainly mammoth concerts in Crisler Arena starring popular rock artists who were sure-fire draws. The Eclipse charter members decided to focus on jazz in a series of smaller concerts in the Michigan Union and League ballrooms. To make the concerts economically viable, members saw the importance of re-educating a public to enjoy jazz. The jazz audience disappeared when rock and soul finished off the jazz club scene in the 1960's, making it hard for established jazz musicians to survive and impossible for new musicians and new music to break in.



Archie Shepp

In order to build up a new kind of jazz patronage, Eclipse keeps ticket prices low. This encourages listeners to experiment with jazz. \$3.50 doesn't scare off curious listeners from hearing an artist they don't know, where \$7.00 tickets might. A \$10,000 National Endowment for the Arts grant lets Eclipse risk scheduling not-so-widely-known performers as well as names who are sure to fill the house. So far these gambles have paid off. Series ticket buyers have increased each year, concerts by experimental groups have been fairly well attended, and the entire series has moved from

ballrooms to Hill Auditorium and the Power Center.

This semester's concert series balances mainstream artists like the fluid and inventive Barry Harris (March 17-18) and Ella Fitzgerald (April 6), whose voice has been a jazz instrument since the 1930's, with innovators like the intricate and intense violinist Leroy Jenkins (February 10-11), the lush and torrential saxophonist Archie Shepp (March 17-18) and searching, eclectic Sam Rivers (February 10-11). Trumpet virtuoso Woody Shaw and his septet appear February 24. Chick Corea and Herbie Hancock will perform acoustic (i.e., non-amplified) piano solos and duets on January 26. One element of the jazz revival is a tendency to return to unamplified instruments and clearer sounds, after the volume and complex instrument mixing of recent rock.

Season and individual tickets are still available at Schoolkids Records, Discount Records and the Michigan Union Box Office.

Besides the five concert series, Eclipse and the Residential College present "Bright Moments," a concert workshop series showcasing mostly solos and duets by less well-known artists. Tickets are between \$2.00 and \$3.00 at the Michigan Union Box Office, Discount or Schoolkids Records, or at the East Quad Residential College Auditorium (where the performances take place) on show nights, with shows starting at 8 PM. Workshop-discussions in the auditorium will be held by the artists on the performance day at 2 PM. Saxophonists Oliver Lake and Julius Hemphill play duets on February 17; Rodney Jones (guitarist for the Dizzy Gillespie Quartet) and Bruce Johnson perform guitar duets on March 24. This series is possible because of economy expenditures, especially on publicity.



Woody Shaw

Eclipse also sponsors free jazz workshops which offer a chance to meet the artists as non-performers. The musicians determine their own formats and talk about whatever they please—technique, the background of jazz, the politics of their music, or anything else. The more familiar an audience is with the artist's work, the better the workshop. So Eclipse concerts are previewed on WCBN's "Jazz Round Midnight" (M-F, 10 PM-2AM), John Sinclair's "Revisions" (Sat. 11-3 AM on WCBN), and WIOB's "Night Train" (T-S 12 PM-6 AM). (WCBN is 88.3 FM; WIOB is 103 FM.)

For more information, Eclipse's number is 763-1107.

NEXT MONTH: Who listens and who plays? Ann Arbor's live jazz.



### Hand-Taming the Chickadee

The black-capped chickadee is a common bird at bird feeders in Ann Arbor during the winter. Smaller than a sparrow, it has a black cap, white cheeks, and says "chick-a-dee" repeatedly. You can feed chickadees without being overrun with house sparrows by using any of the hanging feeders which are built without perches, just holes for the birds to get at the food. Chickadees have no trouble clinging to them, whereas house sparrows simply can't. Above all else, chickadees love sunflower seeds. Chickadees will learn to feed from your hand! All you need to do is to accustom them to your presence. Start by standing eight to ten feet away from the feeder while a chickadee is visiting it. Then gradually reduce the distance

during the series of visits it makes to the feeder. After two or three sessions you should be able to hold your outstretched hand next to the feeder without inhibiting the bird's visits. Then simply remove the seeds from the feeder and hold some in the palm of your outstretched hand next to it.

To facilitate the taming process, speak softly to the bird and don't stare at it. (One authority warns against swallowing when the bird is near. He thinks this act suggests you are a hungry predator.) Once a bird starts coming to your hand, be sure to appear at the same time each day with something for it. The more routine your appearances are, the easier it will be for the bird to meet you.

— Steven Cohen



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# Sign of the Times: Nature Courses Up, Great Books Off

The popularity of U-M Extension Service courses is in some ways a barometer of the interests and tastes of college-educated Americans. One person who closely follows the shifting trends is Jim Novak, who does all the non-credit extension programming. Many extension courses are professionally oriented and carry academic credit, but there are some 150 informal courses each term, offered in Ann Arbor, Detroit, and Dearborn, and Flint, designed to capture the fancy of the layman. This winter's term starts January 23.

Novak perceives definite trends in non-credit course popularity over the years. "Today the public seems most interested in courses on such natural science subjects as outdoor and indoor gardening, orchid raising, wildflowers, trees and woody plants of Michigan, and edible wild plants," says Novak. "Largely the product of the environmental movement, this trend also seems to reflect the students' interest in relating to nature in a personal way."

By contrast, in the 1960's and early 1970's, many of U-M Extension Service's most popular non-credit offerings were

group-oriented and related to "pop" psychology—or what extension programming director Larry Berlin refers to as "the touchie-feelie brand of psychology." Popular courses at that time included those dealing with group therapy techniques, Gestalt therapy, Esalen, T-groups and encounter groups.

In the 1950's and 1960's, language study was extremely popular at U-M Extension Service, possibly as a byproduct of the emergence of the United States as a world power following World War II, according to extension staff. That was

also a time when many Americans were traveling abroad for the first time. Today there seems to be a resurgence of language training, but for entirely different reasons. "Many of our students are heavily into ethnicity," reports program director Berlin. "Language is one way to retrieve the past."

In addition to language courses, the U-M Extension Service has offered courses on such subjects as Irish history, Polish history, and American Indian heritage.

Other popular offerings of the past decade included computer programming, history of art, and the studio arts. Studio arts courses, particularly in painting, drawing and ceramics, continue to be popular today.

On the other hand, academic interest in great books and current events appears to be declining, in the view of Extension Service staff. "In the mid-1950's and 1960's, a great books and current events course taught by Prof. Wes Maurer of the journalism department was extremely popular," recalls Berlin. "Today we wouldn't even try to sell a course like that. Problem politics and great books are out. One reason is the powerful and preoccupying influence of television."

Although he would like to be able to foresee the success or failure of certain courses, Novak admits there are many factors affecting course popularity, including the personal magnetism of the instructor. In general, he says, the popularity of non-credit extension courses appears to be on the upswing these days.

Further information on extension programs may be obtained from U-M Extension Service, 412 Maynard Street, Ann Arbor, Mich. 48109 (phone: 313-763-4321).

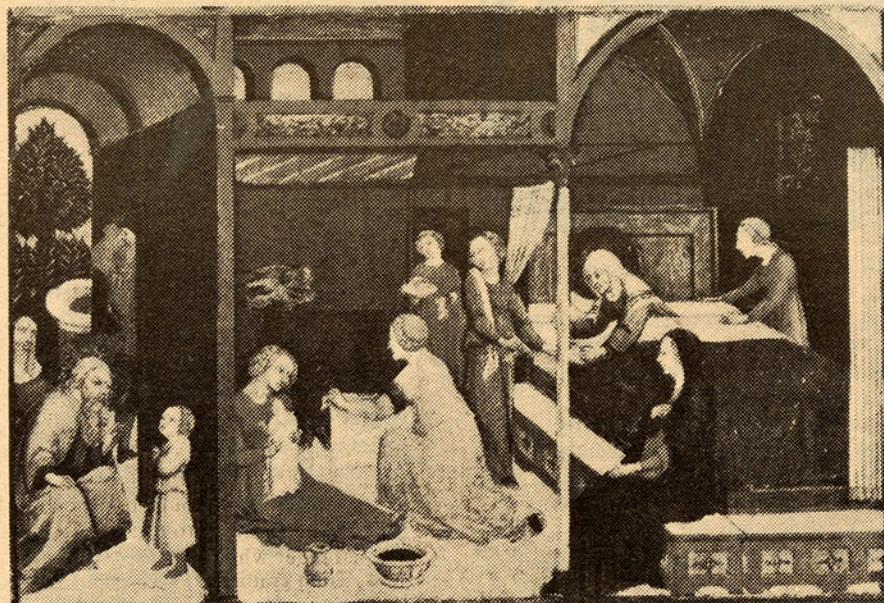
—by Harley Schwadron

## An Important Acquisition For the Museum of Art

The University of Michigan Museum of Art has acquired a major new painting, "The Birth of the Virgin," by the 15th-century Sienese artist Sano di Pietro. Private funds from the museum's Thirtieth Anniversary Project and from the Friends of the Museum paid for the picture.

"This splendid work closes a gap in the museum's collections," said Marvin Eisenberg, professor in the art history department. "For some years we have been looking for a significant 15th-century Italian painting." A style of vivid and intimate narration, a sense of something happening, is part of the tradition of painting from the central Italian city of Siena. Richness of color and decorative pattern is another Sienese characteristic.

"The Birth of the Virgin" depicts Saint Anne, the mother of Mary, lying in her bed attended by a midwife, servants, and companions. Nearby a nurse sits close to a bright fire holding the infant. In an antechamber Anne's husband Joachim is told of the birth by a



"The Birth of the Virgin," by Sano di Pietro, Sienese, 15th c.

young child.

The scene is painted on a wood panel, 12½ by 18 inches in size. According to personnel at the Museum of Art, it is in remarkably good condition for a work executed around 1450. The panel is one of a set of five illustrating the life of the Virgin which formed the pre-

della or lower portion of an altarpiece once in the town hall of Siena. The other panels are now in the Vatican Pinacoteca and the Lindenau Museum in Altenburg, East Germany.

The painting is now on display in the rotunda of the museum.

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# Leisure /Continued

## Having Fun with Revivals At the Comic Opera Guild

The Comic Opera Guild is meant to be fun — fun for its members, who work hard and party together, and fun for its audience. Comic opera was the people's music of the 19th century, the sort of popular middle class entertainment like *South Pacific* and *Fiddler on the Roof* nearly a century later. Comic opera is lots of fun for contemporary audiences, too, according to the Guild's co-founder Pat Petiet. "A lot of husbands get dragged by their wives," she said, "and then they sit there and realize they're laughing hysterically."

Comic opera is a middle point on a continuum from opera (which is all sung) to musical comedy (which is spoken, with discrete and independent songs). Somewhere in between is comic opera, with singing and spoken dialog, and operetta, with a still greater proportion of speaking. The Guild's repertoire covers the period roughly from 1870 to 1930, and the five biggies of comic opera, says Petiet, are Johann Strauss's *Die Fledermaus* and *The Gypsy Baron*, Franz Lehar's *The Merry Widow*, Victor Herbert's *Naughty Marietta*, and Sigmund Romberg's *The Student Prince*. Occasionally the Guild performs one of these popular warhorses; frequently, however, it performs pieces that were hits in their day but seldom are seen recently. Everything they do is in English.

Gilbert and Sullivan are also giants in comic opera, and the founding members of the Comic Opera Guild started out in the Ann Arbor Gilbert and Sullivan Society. But since there are only 14 pieces in the entire G & S repertoire, Petiet said, "If you stay around Ann Arbor too long, you've done them all." So she and her husband Tom, who met each other doing Gilbert and Sullivan, started the Guild five years ago. To their knowledge, it's the only company specializing in comic opera in the United States.

Producing the operas involves a lot of work, beginning often with an original translation and musical scholarship to piece together a score from assorted vocal and orchestral parts. New people are always needed to work on costumes, help build sets, as well as sing and dance. The social side of the group is almost as important as producing the piece, Petiet stressed; the Guild is a sort of extended family for its members. Though some members are in the Music School, probably 75% are not. Pat Petiet is a zoologist. Tom is a commercial artist.

The Guild produces two major shows a year, and finances are usually tight.



With costs from \$3000 to \$6000 a show, they have to sell 60% of the seats to meet costs. Extra receipts go to finance the next production. Finding affordable rehearsal space for three nights a week is a continual problem.

As the Guild is becoming better known, attendance is increasing and a devoted group of fans is developing. Still, at present only Friday and Saturday evening shows sell out.

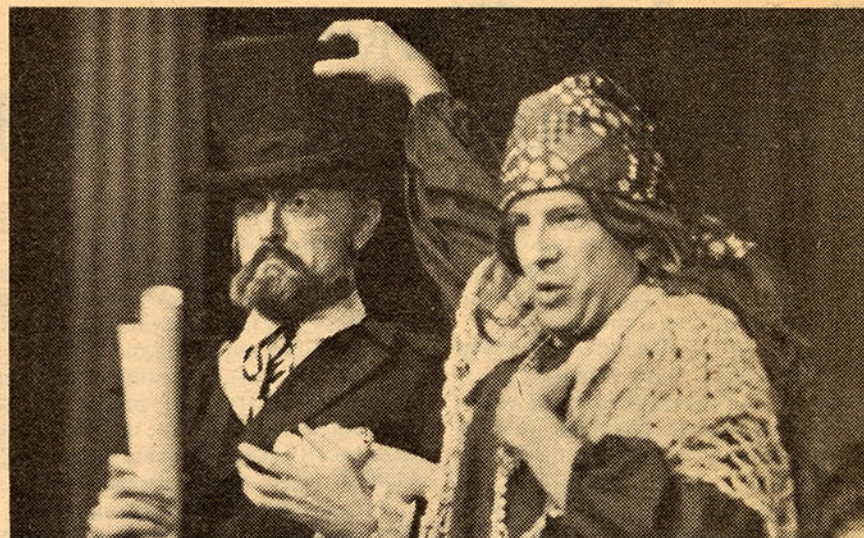
This winter's production is Jacques

### Where to Skate, Ski, and Sled

January is the coldest month and the most consistent for outdoor ice skating. The Ann Arbor Parks Department maintains outdoor rinks at Burns Park, Allmendinger Park, West Park, Northside Park, Summit Park, Schefler Park, and Stoneybrook Park. Vets Park indoor rink is open too, of course, from 4-9 weekdays and 1-9 on weekends.

For cross-country skiing, Stacy Fox of the County Parks Commission has these suggestions: Huron High School, Bird Hills Park off Bird Road, the Leslie Park Golf Course on Traver Road, Saginaw Forest out Liberty Road, Stinchfield Woods on North Territorial near Dexter-Pinckney Road, and any of the Metroparks out Huron River Drive. The Waterloo and Pinckney Recreation Areas are also good. For in-town skiing, try the grounds of elementary schools.

Vets Park has a good hill with supervised sledding — supervised to keep toboggans off and keep downhill sleds away from coasters who are walking back up again. The back door of the Vets Park Ice Arena is kept open for people to come in and get warm.



The Comic Opera Guild practicing and performing: (left) stars of "The Merry Widow," Bernice Oakley and Ron Orenstein. (Above) from "Babes in Toyland,"

Tom Petiet as villain Barnaby Wilton and Sam Roelofs playing Tom-Tom disguised as a gypsy.

Offenbach's *Orpheus in the Underworld*, billed as "one of the most controversial shows in the history of theater." It introduced the "Can-Can." Here's what the Guild says about *Orpheus in the Underworld*:

Followers of Offenbach were amused and not at all surprised with his disrespectful treatment of the Greek divinities when the operetta opened in 1858, but more staid Parisians were shocked. Especially upset was a particular critic who felt that the antiquities were sacrosanct. He roundly panned the show. But . . . the diatribe merely aroused public curiosity and the show was a smash!

As the title would suggest, the operetta is a parody of the Greek myth. . . . Unlike the myth, Orpheus and Eurydice do not get along at all, and

Orpheus reluctantly is forced to reclaim his wife from death by Public Opinion, a stoic Personification. . . . The Olympian and Stygian goings on, including the world's most famous 'Can-Can,' leave mythology in a shambles.

The music of *Orpheus* is delightful and among Offenbach's most original scores.

*Orpheus in the Underworld* runs Wednesday through Saturday, February 1 through 4. Performances in the Lydia Mendelssohn Theater are at 8 PM, with a 2 o'clock Saturday matinee. Tickets (\$3.50 for weeknights, \$4.00 for weekend nights, and \$2.50 for the matinee) can be ordered from the Comic Opera Guild, 432 S. Fourth Ave., Ann Arbor 48104.

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